

# MUSICAL AMERICA

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## TRIUMPHS FOR FOUR AMERICANS ABROAD

Three Pianists Score in Concert  
and One Composer Wins Second  
Place in Important Contest

BERLIN, Germany, Dec. 20.—The past week has witnessed four brilliant American successes in Berlin. They were successes of which any nation might well feel proud. The first in the order of their happening was that of Wynnie Pyle at the Philharmonic Tuesday evening, when she gave a remarkably brilliant performance of the Grieg Piano Concerto at the popular concerts.

On this occasion Miss Pyle was even more effective in her work than when she recently made her début at the Blüthner Saal with the Blüthner Orchestra. As on the previous occasion, she was enthusiastically received by the audience. Miss Pyle is from Texas. I merely mention this as it is interesting to know that our four artists are from different parts of the country, L. T. Grünberg hailing from New York City, Elsa Breit from Chicago, and Olga Steeb, whose remarkable work is going to put America at the very top as a producer of pianists, is from Los Angeles.

The next success was announced Thursday morning in the *Signale*, and we learned that L. T. Grünberg had won the second prize in the great piano composition contest promulgated by the management of the *Signale*.

For the ten prizes offered 874 compositions were presented. The first prize was won by Emile R. Blanchet, of Lausanne; the third by Willy Renner, of Frankfort a. M.; the fourth by a woman of Budapest, who signs herself G. Selden. The next six prizes were won by Mme. Albert Domange, of Paris; Otto Neitzel, of Köln; Rudolf Novacek, of Temesvar; Julius Röntgen, of Amsterdam, who won two prizes, and Karl von Szymanowski, of Warsaw.

The judges were astounded when they learned that so characteristically a French "Scene de ballet" had been written by an American.

On Friday evening came two more of our big successes. Elsa Breit played with the Philharmonic Orchestra at Beethoven Saal and won for herself a prominent position among the important women pianists. Miss Breit (I report from the rehearsal, and am confirmed by my assistant, who attended the concert) has a thoroughly reliable, brilliant technic, a beautiful tone, a fine sense of rhythm, endows her readings with a great deal of poetry, and throughout her work gives pleasure and wins admiration.

She chose for her program the Schumann and Liszt Concertos, of the latter the A Major, and the César Franck Variations Symphonic. I was particularly delighted with her readings of the Schumann and César Franck numbers. Her success with the audience, I am told, was tremendous.

At the same time Olga Steeb was playing at Blüthner Saal to a packed house. Tremendous curiosity had been aroused by the appearance of some very favorable advance notices in the press, and an audience was assembled, the greater part coming to find fault. About twenty-five recalls was the result, and a string of tremendous encore numbers after the long, difficult program tended to intensify the excitement.

The program on this occasion consisted of the Bach-Liszt G Minor Fantasie and Fugue, the Beethoven G Major Rondo, op. 51, No. 2, and the Schumann "Papillons." The second number was the Beethoven Sonata, op. 57; the third, a Chopin group, consisting of the G Minor Ballade, two waltzes, and the "Butterfly" and the Revolutionary Etudes; the fourth group consisted of the Liszt D Flat Concert Etude the Petrarca Sonette, No. 123, and the "Midsummer Night's Dream" transcription. As I have already in a previous article stated Miss Steeb has a perfect technic,



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HENRY RUSSELL

Director of the Boston Opera Company, Whose Distinguished Service in That Capacity Has Been the Means of Providing Boston with Operatic Performances of a High Standard of Excellence. (See page 30)

## Metropolitan Co. to Curtail Number of Appearances Outside of New York

Rumor That Baltimore and Pittsburgh Will Be Entirely Eliminated from Next Season's Itineracy While Philadelphia and Brooklyn Performances Will Be Reduced

If rumor is to be trusted it may next year be necessary for Brooklyn and Philadelphia to content themselves with a solitary fortnightly performance by the Metropolitan Opera Company, while Pittsburg and Baltimore will be obliged to forego the pleasure altogether. The annual tour of the company may be omitted, and those works which have this Winter occupied the stage of the New Theater will return to the old quarters at Broadway and Fortieth street. Such is likely to be the decree of the directors, who have by this time come to the conclusion that the expenses of grand opera are somewhat excessive even for them.

The Metropolitan productions during the past two years have conclusively demonstrated that the gentlemen are quite willing to expend vast sums without any hope of pecuniary profit in order that New York

City might enjoy art to the fullest. But when it became a question of treating a number of other cities with similar liberality they thought it time to demur. They, too, realize that by concentrating their undivided energies on one establishment it will be possible to accomplish far more satisfying results than otherwise.

There is a possibility that the Boston Opera and the Chicago Auditorium may occasionally borrow some of the important artists of the Metropolitan, but otherwise operagoers of this city will be the gainers. The entire truth of the matter will be known when the plans for next year are disclosed. It is unlikely that the changes will in any manner interfere with the projected visits to Paris.

### Death of Carl Zerrahn

MILTON, MASS., Dec. 29.—Carl Zerrahn, the noted conductor, and for more than forty years director of the Handel and Haydn Society of Boston, died to-day at the home of his son, here.

## "WE KNOW NOTHING OF AMERICAN MUSIC"

Liza Lehmann Declares England  
Is Ignorant of this Country's  
Progress in Composition

"What I think about American music? Why, you have asked me something that I must confess myself utterly unable to answer. Aside from some of the very shortest and, I dare say, least important productions of two or three composers of this country, we in England know nothing whatever about it. In Germany they may be somewhat more thoroughly acquainted with them, but as for the rest of Europe in general, and England in particular, I regret to say that there has been scant opportunity for effective familiarity."

This Mme. Liza Lehmann, one of Great Britain's foremost composers, said to a representative of MUSICAL AMERICA. Aspiring American composers may derive from this significant bit of information such comfort as they can.

"Do not mistake my meaning," she continued. "The fact that even I, a musician, have heard little more than a few charming trifles of MacDowell, Nevin, Chadwick and Foote does not mean that the outlook is hopeless. Far from it! I trust sincerely that the foremost musical lights of the New World will in due time enjoy the favor that is undoubtedly due them. But this will be a process of time, and patience is necessary. America is still very young, and I scarcely need mention the number of years it has taken many a masterpiece to make a place for itself in England. The English are not always inclined to welcome novelty with open arms."

On being told that even Rachmaninoff had recently declared that none of MacDowell's music was to be heard in Russia, Mme. Lehmann expressed no surprise. "That merely confirms what I have just said. Germany alone has been the fortunate exception. Now that I am here I, for my part, intend to seize every opportunity to make up for the time I have lost. If it is possible, I shall attend every concert or recital at which the music of MacDowell or any other figures on the program. I expect I shall have learned many things before returning to my home."

Regarding American artists, on the other hand, the distinguished composer was unrestrainedly enthusiastic.

"We hear them very frequently, and they always deserve the welcome they get. To my mind the finest voices in the world come from this country. It must not be thought that your countrymen are regarded abroad as lacking in artistic appreciation. They are far more serious minded in musical matters than my own. Their severely critical nature is everywhere spoken of. I would not think, for instance, of offering the American public some of the light and simple ballads such as the English public insists upon hearing. Naturally I do not mean that I shall confine myself to selections of a thoroughly serious type to the exclusion of every other. But my programs will be regulated with a view to necessary diversity. I have always been grateful to the American public for the way it received my 'Persian Garden.' It seems to have been that work's Fairy Godmother, and I owe it a great debt of thanks."

### To Give "Elektra" on January 25

Tuesday evening, January 25, has been selected as the date for Mr. Hammerstein's production of Richard Strauss's latest music drama "Elektra." It will be a special performance, and double prices, ranging from \$10 to \$2.50, will be charged for seats.

### Tetrazzini Ill in Cincinnati

CINCINNATI, Dec. 28.—An attack of laryngitis prevented Luisa Tetrazzini from appearing here last night in "Lucia di Lammermoor." She appeared to-night in "La Traviata." The company will return to New York to-morrow.

## STRAUSS MAKES MUSIC SAY THINGS IT HAS NEVER SAID BEFORE, DECLARES HUTCHESON

**Pianist and Lecturer, Who Discussed "Elektra" Last Week in New York, Throws Some Interesting Side-Lights on the Composer's Personality and Life Work—"Why Make This Fuss About My Music," Asked Strauss**

Although Ernest Hutcheson, in his lecture-recital on "Elektra" last week, held his audience enthralled and absorbed for two hours, and demonstrated all that it was possible for a man to do in this space of time, nevertheless, MUSICAL AMERICA felt that he had much else to say if he were only given the chance, and therefore sent a representative to see him.

Asked what he thought of Richard Strauss was in the history of music, he said: "It is impossible to place a contemporary with certainty." Being assured that he was not required to do the impossible, Mr. Hutcheson said:

"Certain tendencies grow up in music and are carried by this or that composer as far as they can be, until a time comes when they have logically gone as far as it is possible to go in such a direction. Richard Strauss is a man who has taken certain tendencies, notably those developed by Wagner and Liszt, and has gone on with them."

"When a new spirit arises in music it tries to express itself in the old forms. Failing to do that, it breaks out in new ones. This happened with Liszt in the symphonic poem, and Wagner in the music-drama.

"In these fields Strauss has done more than any other to extend the expressive capacity of music. In his endeavor to carry these forms to their utmost potency he has made music say things which it has not said before. He has even gone farther than Wagner in the intricate and subtle weaving of leading motives in the music-drama.

"If he has increased the orchestra, that is no more than the composers did before him. No more blame attaches to him for increasing the orchestra of Wagner than to Wagner for increasing the orchestra of Beethoven, and so on back to Haydn. Such phases of development have to continue until there is no more progress possible in that direction."

"What about Strauss's reputed devotion to morbid subjects?" Mr. Hutcheson was asked.

Somewhat impatiently he replied: "I do not believe that he had any preference for morbid subjects. I think Strauss took *any* subject. A man chooses the subjects that appeal to him, and if we look over those which Strauss has taken we find the broadest imaginable variety. 'Till Eulenspiegel' is probably the greatest masterpiece of musical humor, and such a humor runs through many of his subjects. Again, he takes satirical subjects, or purely metaphysical. After 'Elektra' we see him turning directly to comedy in his new opera, 'Tartuffe.'

"We cannot know what the future will bring forth. A man who has gone so fast and through so many phases may be expected to do anything. We can set no limit to it. As to the talk of insincerity, that is



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ERNEST HUTCHESON

**Eminent Pianist, a Member of the Peabody Conservatory Faculty, Whose Lecture-Recitals on "Elektra" Are a Feature of the Present Musical Season**

sheer nonsense. No man could grow artistically as Strauss has if there was any pose or insincerity about it.

"There is no logical argument against Strauss's music. There is no truth in the usual arguments against the man."

Mr. Hutcheson related that Strauss once said to him:

"Why make this fuss about my music? If it is going to live, it will live, and if it is not, it won't. That is perfectly simple. I don't see any use in this argument and talk about it."

Strauss, Mr. Hutcheson said, is a perfectly simple, natural and delightful man, although he has a whimsical turn which gives him perhaps some delight in the knowledge of the way in which he perplexes the public. As an illustration of this incarnation of the Imp of the Perverse in the man, Mr. Hutcheson tells how he once asked Strauss:

"Why do you wear your tie so far on one side?"

"Why not?" quickly responded Strauss, and pushed it a little further to the same side.

Asked as to the basic difference between the music of Strauss's songs and his music-dramas, Mr. Hutcheson said:

"Strauss believes that whatever music he writes should be thoroughly appropriate to the matter in hand. If a simple text is given him he will write entirely simple music to it, and vice versa. This leads naturally to an entirely different vein in song-writing from that in the composition of music-dramas.

"One thing of great importance which Strauss has done," continued Mr. Hutcheson, "is to effect a condensation in the structure of music-drama. He has done away with the long, six-hour performances of Wagner, which have to be mercilessly cut before they could possibly be given, and in thus condensing the music-drama he has intensified its quality of action. Also he has relieved us of the inevitable necessity of basing opera wholly upon the usual love idea. In 'Elektra,' in producing a music-drama not even touching the ordinary love story, and yet holding hearers spellbound with interest, he has made a great and unique contribution to the time."

## WEALTH OF HOLIDAY MUSIC IN PHILA.

**Quaker City's Yuletide Programs Unspoiled by Storm-King's Activity—Choral Society Sings "Messiah" with Eminent Soloists Assisting—The Week in Opera and the Concert Field**

PHILADELPHIA, Dec. 28.—The holiday season is rife with musical events of unusual interest. Even the heavy snowstorm that swept over the city on Christmas Day and drifted all day Sunday did not abate the enthusiasm of many of Philadelphia's staunch music-lovers, though it did sorely try a number of them in getting to and from the places of entertainment.

There were special musical services in all the churches on Christmas Day and Sunday, the choirs of many of the leading places of worship having as soloists and organists some of the best talent in the city.

Last evening "The Messiah," Handel's beautiful Yuletide oratorio, was most artistically presented by the Choral Society of Philadelphia before an appreciative audience at the Academy of Music. Henry

Gordon Thunder directed. The chorus, of about two hundred and fifty voices, was assisted in the interpretation of the masterpiece by eminent soloists, including Charlotte Maconda, soprano; Rosa Olitzka, contralto; William H. Pagdin, tenor, and Frank M. Conly, bass. The Franz Schubert Band Orchestra furnished excellent accompaniment. The performance did honor to Mr. Thunder and all who participated.

Five performances are given at the Philadelphia Opera House this week. A special presentation of Offenbach's "Tales of Hoffman," which was one of last season's most popular offerings, is announced for Friday night—New Year's Eve—at popular prices, ranging from seventy-five cents to three dollars. The opera for this evening was Puccini's "Tosca," with Carmen Melis again in the title rôle, in which she has won great success on two former occasions; Zerola, for the first time as *Tosca's* artist lover, Cavaradossi, and Sammarco as Scar-

pia. Thursday evening the spectacular production of Saint-Saëns's "Samson and Delilah" will be given for the second time this season. In "Tales of Hoffman," on Friday evening, Cavalieri makes her début in the part of *Giulietta*. The ever-popular "Aida" will be heard at the Saturday matinée, the cast including Mazarin, Doria, Zerola, Polese, Scott and De Grazia, and on Saturday evening Mary Garden will appear in the title rôle of "Sapho," with Dalmorès as *Jean Gaußin*.

The Metropolitan Company appears twice at the Academy of Music this week, this evening and Thursday afternoon, the first performance being devoted to a triple bill,

including the one act opera bouffé "Il Maestro di Cappella," by Ferdinando Paer; a "grand ballet divertissement" and "I Pagliacci." In the first appeared Pini-Corsi as *Barnaba*, the master; Angelo Bada as *Benotto*, and Alma Gluck as *Geltrude*, the warbling cook. The ballet, which came second on the program, introduced Ivy Craske, Thamara de Swirsky, Gina Torrianna, Ottokar Bartik and Giuseppe Bonfiglio as principal dancers, assisted by the entire corps de ballet. In "Pagliacci" Caruso was heard in one of his greatest rôles, that of *Canio*; Jane Noria sang *Nedda* here for the first time, and scored an emphatic success, and Amato was the *Tonio*, repeating his fine delivery of the prologue, which was

one of the memorable hits of last season. On Thursday afternoon, at the second matinée of the season, there will be a double bill, opening with Humperdinck's fairy opera "Hansel and Gretel," presented with elaborate new scenic effects, followed by "Cavalleria Rusticana," with Emmy Destinn as *Santuzza*, Riccardo Martin as *Turridù*, Florence Wickham as *Lola*, and Gilly as *Alfio*.

The Philadelphia Operatic Society will give its tenth performance at the Academy of Music Wednesday evening, January 26, presenting a double bill, consisting of "Cavalleria Rusticana" and "I Pagliacci." In the former opera the cast will include Nancie France as *Santuzza*, Lola Chalfont Parker as *Lola*, Rebecca M. Conway as *Mamma Lucia*, Paul Volkman as *Turridù*, and Horace R. Hood as *Silvio*. In "Pagliacci," Harriet Woods Bawden will sing the part of *Nedda*, Dr. S. H. Lipschutz will appear as *Tonio*, Edward Shippen Van Lear as *Beppo*, and Lewis Kreidler as *Alfio*. S. Behrens will conduct both operas, and the society's famous ballet is to be introduced in "Cavalleria Rusticana."

A "carol concert" is to be given under the direction of F. Avery Jones, at the Delancey School, on Friday evening, the soloists being Charles Aiken, Charles Shuttleworth, Frank M. Conly, and Masters Norris, Hodson, Donald Kenneth and Ross Vincent. Mrs. William A. Faulkner, violinist, of Wilmington, assists.

Herman Sandby, first cellist of the Philadelphia Orchestra, assisted by the newly organized Rich-Sandby Quartet, will appear at a recital in Witherspoon Hall Wednesday evening, January 26. The quartet is composed of Thaddeus Rich, first violin; Alfred Lorenz, second violin; Johann Grolle, viola, and Herman Sandby, cello. Ellis Clark Hammann will be at the piano.

The Philadelphia Trio, Selden Miller, pianist; Alexander Schmidt, violinist, and Herman Sandby, cellist, will give its second recital at the Acorn Club, Wednesday afternoon, January 26, assisted by Emily Stuart Kellogg, contralto.

At this week's two concerts, on Friday afternoon and Saturday evening, at the Academy of Music, the Philadelphia Orchestra, Carl Pohlig, conductor, presents a program devoted entirely to the works of Tchaikowsky, Thaddeus Rich, concertmaster of the orchestra, being the soloist. The following compositions are on the program: "1812," Overture Solennelle; symphony, "Pathétique," B Minor, No. 6, op. 74; Concerto for violin and orchestra in D Major, op. 35; Caprice Italien. In the concerto which Mr. Rich has selected for his number the young artist has every opportunity to exploit his exceptional talents.

The third Boston Symphony concert of the season will be given at the Academy of Music on Monday evening, January 10, Mischa Elman, the violinist, as soloist, making his first appearance here this season.

The Philharmonic Society of New York, Gustav Mahler, conductor, will play, for the first time in Philadelphia, at the Academy of Music, Monday evening, January 17.

A series of morning musicales to be given under fashionable patronage, in the ballroom of the Bellevue-Stratford on the four Wednesdays in January, will present the following distinguished artists: Mme. Gadski, Bella Alten, Pasquale Amato and Leo Slezak, of the Metropolitan Opera Company; David Bispham, baritone; Volpe and his Russian Orchestra, and Tina Lerner, the young Russian pianist. S. E. E.

## WÜLLNER IN SAN FRANCISCO

**An Enthusiastic Audience Hears His Farewell Recital**

SAN FRANCISCO, Dec. 24.—Loth to part with that wonder-musician, Dr. Ludwig Wüllner, San Franciscans gave him, at his farewell concert at the Novelty Theater last week, an ovation which by far overshadowed even those at his former recitals. Enthusiasm was demonstrative from the first, and at the close of the splendid program such a shouting and such a tumult ensued that Wüllner's last concert, particularly belong to the memorable events of the city's musical history.

The name of Bos, that cleverest of accompanists, also formed a part of the vociferous demonstration, showing that an accompanist is sometimes appreciated.

## Caruso as Santa Claus

Enrico Caruso enacted a rôle in which New York will not see him again for another year, at least, on December 24. It was that of Santa Claus. The tenor distributed handsome gifts in the Hotel Knickerbocker, where he has made his home for two years.

Massenet's "Manon" has passed its 100th performance in Antwerp.

## WHAT IS THE TROUBLE WITH MUSIC CRITICS? THEY NEED MORE SLEEP, SAYS HENRY T. FINCK

**They Are Fagged Out from Overwork, According to the "Evening Post's" Musical Editor Who Doesn't See How Criticism Can Be Reduced to a Scientific Basis—  
"Criticism Is Essentially a Matter of Personal Preference" He Maintains—  
He Suggests a Remedy**

"Nowadays American critics are fagged out from overwork and want of sleep, and are unable to do themselves or the artists justice. The result is that they have acquired a reputation for ferocious severity all over Europe, to the terror of all those who contemplate a visit to this country. Hence it comes that they are inclined to be so severe to those who really deserve encouragement."

In these words Henry T. Finck, the distinguished music editor of the New York *Evening Post*, and the author of a number of the most admirable volumes on music ever produced, expressed himself to a representative of MUSICAL AMERICA on the subject of that type of musical criticism that, since the enormous increase of musical activities, has come to be prevalent in New York City. Furthermore, the suggestion that musical criticism might, if reduced to some sort of scientific basis, obviate to a great extent the apparently chronic tendency to diversity of opinions, met with his emphatic disapproval.

"Criticism is essentially a matter of personal preference," observed Mr. Finck, "and as such is not susceptible of determination by any fixed rule other than that of the critic's own personality, of his own likes and dislikes. Such being the case, it goes without saying how immensely standards of judgment must inevitably differ."

"I cannot better illustrate this than in contrasting some of my own ideas with those of many others prominent among my colleagues. To one there exists nothing in music that pleases him more than what he chooses to term perfection of form. That is, he is willing to regard as a genius that composer who is willing to make use of one or more perfectly inane, uninteresting and unappealing themes, provided he shows himself able to work them up into an elaborate structure that conforms to 'rules' as far as outline is concerned."

"To my mind, such processes are absolutely devoid of merit, and if there is no real musical significance in those materials out of which a composer builds, I have little use for his work. Now, you see, this other critic may be a person of the highest intelligence and eminently fitted for his task. But his methods lead him in the very opposite direction from that in which I and those who share my views are accustomed to travel. I have often been censured for my conclusions on the relative value of the achievements of Brahms and Grieg. I persist stubbornly in maintaining, of course, that the latter is the greater of the two. For Brahms it is almost invariably the form, the structure of his compositions, that counts; for Grieg, harmonic substance, melodic invention. Of course you will find plenty of people to dispute the latter claim."

"Only quite recently a very well-known critic called on me to protest against certain assertions I had made in my book, 'Grieg and His Music.' It was his firm conviction that the melodies of the Norwegian master were mostly, if not entirely, borrowed from the folk tunes of the composer's country. Now, as a matter of fact, this is absurd, for Grieg's invention was absolutely and entirely original, as I frequently have pointed out. I did, it is true, make a solitary exception, declaring that 'Solveig's Song' was the one instance in which the master had appropriated to his use a real Norwegian folk song. I sincerely believed it, too, for in a thirty-page letter from the composer, written to me when I was gathering material for my 'Songs and Song Writers,' he himself apprised me of the fact. That letter I had, unfortunately, been obliged to return, as Grieg wanted it for his autobiography. Well, shortly after the appearance of my new volume I received a highly appreciative letter from the dead composer's wife, in which she said that she had but one correction to suggest. That one correction related to my statement that 'Solveig's Song' was not an original melody. She had been unable as yet to discover the whereabouts of that thirty-page letter, but expressed her intention of making a diligent search for it. In the meanwhile she was anxious to assure me that the song was as

purely an emanation from her husband's own mind as were each and every one of his other wonderful master-songs. This may all seem to be taking us far away from the subject of criticism, but it does go to show how little credit some receive for what is really their most distinctive excellence, and, incidentally, proves how a commentator who prefers the one type is liable to handle the other when it comes up for consideration. It doesn't look very 'scientific,' does it?"

"As for passing judgment on individual performers, there is another opportunity for notable differences. How many writers do you find on the papers willing to overlook the faults of an artist as compared

coldly snubbed. Take, for instance, the exquisite 'Scherzo Capriccioso' given lately at one of the Sunday afternoon Philharmonic concerts. In the days of Theodore Thomas it frequently appeared on the programs of his orchestra. Well, how many of that Philharmonic audience were familiar with it? Very few, I dare say. But as for the Strauss number, every one had already become thoroughly acquainted with that. I personally requested Mr. Mahler to give the Dvorak number, and you see how enthusiastically it was received. Now there are great quantities of supremely lovely music lying neglected like that scherzo. But no! Strauss tone poems and dreary, two-hour-long symphonies crowd them out. Is it not

a course is a dangerous proceeding, though. Only recently I noticed a number of newspaper men hurrying away from a recital after the first two numbers on the program to attend some other concert in the vicinity. It happened that the singer was not exactly at her best during her first selections, but that afterward she improved and sang gloriously. Now, the next day the notices concerning her performances were unsatisfactory. Well, the critics were right as far as their knowledge went. But they had not given it time to go far enough. Sometimes, to be sure, it is possible to give the same excuse for not hearing a bad performance to the end as that which was once given by William Winter: 'It is not necessary to eat a bad egg entirely to know that it is bad.' I myself am one of those few favored persons who have a wife able to write and pronounce judgment on musical matters fully as well, if not better than myself. That is how I have managed to solve this difficult problem with success."

"What do you think can be done to remedy these conditions?"

"The dailies should confine themselves only to the most important of the current musical events, leaving the consideration of all details to the musical weeklies. Naturally, the accounts of the latter can thus be



Henry T. Finck, the Distinguished Music Critic of New York "Evening Post," Photographed Especially for "Musical America" in His Office

with his or her excellencies? Personally, I always feel compelled to express a preference for that method of judgment which lays its insistence on the virtues and not the shortcomings. People do not seem to realize the fact that the duty of criticism is to discover good points and bring them to the notice of the world.

"But, inasmuch as criticism is, as you say, a matter of individual temperament, is it right to ask the public at large to accept it as expressed in the daily newspapers?" Mr. Finck was asked.

"Why not? The reader may accept it or not, as he pleases. Most readers know the taste and the prejudices of the critics whose opinions they regularly read, and discount excessive praise or censure. A critic who persistently and violently attacks a popular favorite hurts his own reputation much more than that of the abused artist."

"In condemning compositions which fail to rise above the level of mediocrity, however, do you believe the critic is doing his duty toward his readers?"

"Yes, and for this reason. The tendency today is to allow the weak, the mediocre and even the merely good to crowd out the best. Such works as the Strauss tone poems are, to my mind, certainly nothing more than mediocrities. And what happens? The very best, unless it is of dimensions large enough to force itself upon the attention, is

just, therefore, to apprise music lovers of this fact. Let a singer offer a short song that lasts two minutes and is beautiful, and let an orchestra give a work that seems endless and is insufferably lacking in everything that makes music worth while, and see which of the two most of the critics will consider at greater length, as though size were a criterion of excellence. While the critic has primarily to inform the world of where the good is to be found, he should also make it his business to see that nothing prevents it from occupying the high place which is rightly its due."

"Has the great amount of work to be covered by the critics in this country anything to do with the attitude of harshness for which they have acquired the reputation?"

"Undoubtedly," declared Mr. Finck. "The

number of concerts, operas and recitals which they are expected to cover to-day is many, many times greater than it was when I first became a critic about thirty years ago.

"Some papers, of course, allow their critic one or more assistants, but that is a proceeding which entails considerable expense. Consequently one man finds it necessary to do two, three or perhaps more performances on the same day. Now, this simply means that each of them must be slighted for the apparent benefit of the other. Such

made far more thorough than those of journals whose activities are not confined to one particular subject. If such an arrangement could be agreed upon, how much unpleasantness might be spared to all concerned!"

H. F. P.

### Marguerite Sylva with Boston Opera Co.

Confirming the exclusive announcement published recently in MUSICAL AMERICA, the *Tribune* of December 27 publishes the following: "Mme. Marguerite Sylva announced yesterday that she had left the Manhattan Opera Company, and had signed a contract with Henry Russell, of the Boston Opera Company. She will make her first appearance with this organization on January 15 at the Auditorium, Chicago, in 'Faust,' if Oscar Hammerstein does not prevent her from so doing."

### Lipkowska Takes Nordica's Place

Mme. Nordica was unable to sing at Mr. Bagby's musicale in the Waldorf-Astoria Monday morning, and her place was taken by the "Russian nightingale," Lydia Lipkowska. With the latter appeared also Leo Siezak, tenor; Ada Sassoli, harpist; Arthur Rosenstein and Andre Benoit at the piano. Mme. Lipkowska was rapturously applauded, and the other artists scored similar successes.

## RACHMANINOFF IN CHICAGO RECITAL

**Composer-Pianist Appears as Windy City's Last Distinguished Soloist of the Year**

CHICAGO, Dec. 27.—The last distinguished soloist of the dying year was Sergei Rachmaninoff, who made his first appearance here a few weeks ago with the orchestra in dual capacity as soloist and director, and who came again Sunday afternoon as pianistic expositor of his own compositions, appealing to an audience of fair size, considering the season, when home gatherings are more in accord with the spirit of Christmastide. There is no doubt concerning the individuality of Rachmaninoff either as a creator or translator. His compositions, while frequently emotional, certainly poetic, are not of a popular thematic character that can be immediately possessed; but there are many colors on his musical palette, all delicate and refined, used sparingly and with subtlety, frequently thrown against a background that gleams like dull gold. Sometimes the theme is spirited and forceful, but more frequently it is dreamy and melancholy. Occasionally it has the song mood of Chopin, again it has the mysticism of Debussy—a wide range for comparison—but Rachmaninoff is not limited in the sweep of his weapons.

He opened the afternoon with his sonata op. 28, in D minor, the inaugural movement indicating the Russian hall-mark in mood, notably dark, shadowy, melancholy—a serious subject severely but versatily treated. The second section brightened, emerging from the somewhat chaotic condition of creation with something more of sweetness and light in its poetic fantasy, while the final movement had plenty of vigor and virility in a heroic march to a climax that was uplifting, showing the power easily in the grasp of the composer. Without stopping to rest, he rushed impetuously into the second group, including Melodie, Humoresque, Barcarolle, and Polichinell. These were all of the lighter character, contrasting well with the preceding sonata. The most important was the Barcarolle, which seemed to have ended at its middle and was then resumed in a lengthy recapitulation.

After resting, he resumed with an interesting series in four preludes—the opening one, in D major, revealing rich beauties, followed by the minor mood, intensely Rachmaninoffish. The G Minor had some sharp contrasts, and the acme was attained in the C Sharp Minor, which had a most convincing, if somewhat unconventional, treatment. The delightful delicacy of his touch, the clarity of his tone, and the power when necessary, show him to be master of the instrument and himself—consequently fascinating for his audience, which frequently applauded his playing.

C. E. N.

### Musical Enterprise, Kan.

From Enterprise, Kan., comes the news of an interesting concert given on December 10, at College Hall, by Oscar Thorsen, pianist, assisted by Gustave Peterson, tenor, and Hattie Grosser, who played the accompaniments in the songs. Mr. Thorsen played Mozart's Fantasy in C Minor, the Busoni transcription of Bach's Chaconne, and several Chopin, Liszt and Grieg numbers in a manner that may be described as intellectual rather than sentimental. The vocal offerings consisted of "Lohengrin's" narrative, Tosti's "Good-By," and Beethoven's "Adelaide."

### Chorus Girls in Rebellion

Because he was not pleased with the performance of the chorus in "Carmen," at the Manhattan Opera House, on Christmas Eve, Stage Manager Coini called a chorus rehearsal for Tuesday, with the result that fifteen of the chorus girls banded together and refused to present themselves for rehearsal. One of their number who was said to have been influential in the rebellion was discharged.

Cherubini's "Medea," which has just been given in Milan for the first time, has not been sung since it was performed in Paris one hundred and twelve years ago.

## TRIUMPHS FOR FOUR AMERICANS ABROAD

[Continued from page 1.]

one that simply does not recognize such a thing as a difficulty; a wonderfully beautiful tone, tremendous power, and she is always exceptionally musical. Her interpretations sometimes differ from those of the schoolmaster, but they are always fresh and interesting.

Of six numbers on the program I may say that I have never heard them better done, and very seldom so well done, as on this evening. They were the "Papillons," the Beethoven Rondo, the Chopin G Flat Valse, the Liszt Sonette, and the "Sommer-nachtstraum," and the Fantasie and Fugue, Bach-Liszt. Of the latter I have never heard so good a performance, nor have I ever heard a Bach composition given a



EUGEN STERN

Berlin Musical Manager Who Is Directing the Business Affairs of Olga Steeb, the American Pianist

more beautiful rendition. The wonderful tone coloring, the perfection and clearness with which she brings out the theme and counterpoints, and the poetry and nobility with which she endows her Bach performances are marvelous. Her technic is so great that Liszt compositions are mere playthings as far as difficulties are concerned. With the Sonette she thoroughly charmed her audience, while with the "Sommer-nachtstraum" music she fairly electrified the people. Cheering and bravos showed the tremendous enthusiasm aroused. Her success was so great that her manager, Eugen Stern, decided to have her repeat

### American Music in St. Louis

St. Louis, Dec. 27.—"An Hour With American Women Composers" was the title of an enjoyable entertainment given recently at Recital Hall, Musical Arts Building, by the members of the vocal class of Mr. and Mrs. John Hall. About two dozen composers were represented, and with the able co-operation of the students, their works were heard to the best possible advantage. Among the composers represented were Jessie Gaynor, Margaret Ruthven Lang, Mrs. Beach, Julia Rive King and Mary Turner Salter.

### Berrick von Norden with the New York Oratorio Society

Berrick von Norden has been engaged as soloist by the New York Oratorio Society for its performance on February 28 of the Bach "Magnificat" and the Parker "Hora Novissima."

The combined musical clubs of the University of Pennsylvania gave an entertainment at the Lower Merion Township High School, in Ardmore, Pa., on the evening of December 11. One of the most interesting numbers on the program was "Ave Pennsylvania," the words of which were written by S. Weir Mitchell and the music by H. A. Clark.

AT THE HIPPODROME  
(NEW YORK) EXTRA CONCERT  
LAST APPEARANCE OF THE BAND THIS SEASON

## "GODIVA" THEME OF MASCAGNI'S OPERA

**His New Work to Be Based on English Legend—Liebler & Co. to Produce it**



ELSA BREIDT

Chicago Pianist, Who Played with the Philharmonic Orchestra in Berlin

the same program at Beethovensaal Monday night. On this occasion her success was still greater. The following, by a distinguished Danish pianist, will serve instead of any comments of my own regarding this second recital:

"When one has once heard Olga Steeb play the piano he must at once take notice of the name of this robust little girl who, with further development, will come to the most distinguished position among women pianists. In the first degree her playing is characterized by health, freshness, power and maidenly temperament and grace. Seldom does one hear the G Major Rondo of Beethoven played so musically fine, nor the Bach-Liszt Fantasie and Fugue in G Minor so nobly and powerfully interpreted. To my mind, these were her best numbers."

The song recital on December 8, given by the talented young singer, Alexander J. Barnes, at the American Women's Club of Berlin, proved to be an interesting musical feature. A select international audience had assembled to hear the young artist before his departure for America. Mr. Barnes, a native of Pasadena, Cal., is a pupil of Nino Cairone. He is the possessor of a flexible tenor voice which he handles with a great deal of understanding, and his Italian schooling serves him to advantage. His conception of the German songs by Dvorak, Schumann, Hugo Wolf and Schubert which he sang, gave evidence of a somewhat greater appreciation for the beauties inherent in these pieces than is usual among non-German singers. Mrs. Lillian Jeffey Petri, in her accompaniment, manifested discretion.

CHARLES H. KEEFER.

### Tenor Killed by Poisoned Candy

PARIS, Dec. 27.—A tenor in the Paris Opéra was the innocent victim of a poison-by-mail mystery which resulted to-day in the arrest of a young salesgirl in a department store. The police say that chocolates containing arsenic were sent to a person who failed to eat them, but whose guest, the tenor, ate several and died a few hours later. The police refused to reveal the names of those concerned in the tragedy.

### Maximilian Pilzer to Play

Maximilian Pilzer, concertmaster of the Volpe Symphony Orchestra, will play the Bruch G Minor Concerto in Carnegie Hall with that organization on January 9. On January 14 he will play, in the same place, the Sinding Concerto at the People's Symphony concert.

### Mme. Jomelli Defies the Storm

A never-failing artist is Mme. Jomelli. She was snow bound, twenty-five hours late, and arrived in New York at 2:15 on Monday afternoon, and was on the Carnegie Hall stage at 2:40 rehearsing the "Messiah."

Georg Henschel's daughter, Mrs. Onslow Ford, has been singing in London lately.

MILAN, Dec. 27.—For the theme of his new opera, which is to be produced in America next year by Liebler & Co., Pietro Mascagni has chosen the English legend of Lady Godiva as it is set forth in Tennyson's poem, "Godiva." Mascagni will name the work "Ysobel."

It has been stated here that Bessie Abbott has been decided upon for the leading rôle. The composer himself is expected to go to New York to conduct the opera in person and also to direct the rehearsals. He has announced that the opera will be ready by next October, so that the first performance may be held the December following. Luigi Illica, who is well known as a librettist, will write the book.

Liebler & Co. have given it out that the royalties to be paid Mascagni will be the largest ever given a composer, and that his salary as conductor will also be of record-breaking description.

Mascagni has aroused the indignation of admirers of Wagner in Italy, of whom there are many, by his interpretation of "Tristan and Isolde" at the recent opening of the Costanzi Theater's season in Rome. Mascagni is leader of the Costanzi orchestra, and in his reading of "Tristan" arbitrarily suppressed or altered many passages in the work. He defended his action by ascribing it to the limitations of his orchestra, but it is said that he habitually undertakes to "improve" the compositions which he leads. The performance was not a success.

### Horatio Connell's New York Recital

Horatio Connell's first recital in New York will take place at Mendelssohn Hall Monday afternoon, January 10. A program composed almost entirely of novelties will be given by Mr. Connell. His Philadelphia recital takes place at Wither-spoon Hall, Wednesday evening, January 12, immediately after which he will leave for the Pacific Coast, where he is to fill a number of important engagements, among them a recital with the celebrated Saturday Club of Sacramento.

### Cathedral Stands Acoustical Test

A test of the acoustic properties of the choir loft in the Cathedral of St. John the Divine, New York, was made Monday, and Canon Voorhis, who is in charge of the choir of six men and eighteen boys, reported satisfactory results. An effort to raise funds for the music was started the same day, the statement being made that unless funds were promptly forthcoming it would be impossible to hold adequate musical services at the opening of the cathedral, in the Spring.

### Woman Directs London Performance

LONDON, Dec. 23.—Girl conductors are few and far between, and the direction of "Alice in Wonderland" by Marjorie Slaughter, daughter of the late composer, Walter Slaughter, at the Court Theater, was a notable event last week. Owing to the young lady's intimate acquaintance with this work of her father's, she conducted the orchestra, of thirty pieces, with the utmost success.

### Chance for Talented Students

Competition for three of the Jeannette M. Thurber scholarships for singing, piano and violin, now vacant, will be held in the National Conservatory of Music of America, No. 128 West Seventy-ninth street, New York, on January 6, from 10 to 12 and 2 to 4 o'clock. The scholarships are open to students of talent, but without means to develop it.

### PEOPLE'S SYMPHONY CONCERTS

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SUNDAY EVENING  
January 2nd

**SOUSA**

## DIVA TRIUMPHS AS A CORNER ORATOR

**Mme. Lipkowska Pleads Eloquently in Three Languages for Votes for Women**

Applause of a noonday Broadway crowd for her sentiments on woman suffrage is sweeter to Lydia Lipkowska than the plaudits at the Metropolitan Opera House when she sings there as prima donna.

At any rate, that is the confession which the distinguished Russian soprano made after addressing an open-air meeting on the corner of Broadway and Seventeenth street at noon on December 24.

Mme. Lipkowska proved a valuable and versatile ally of the cause when she thus made her New York débüt in its behalf, utilizing a dry goods box for a stage and disseminating arguments in three languages. Her splendid youthful beauty lent due potency to what she had to say, and she possessed a style of oratory so charming and eloquent that none who stopped to listen moved along until she had ceased.

Arriving on the scene in her automobile, clad in a long mink coat and wearing a blue velvet toque that matched the blue of her eyes, Mme. Lipkowska agilely mounted the improvised platform and began addressing her hearers in French. Mrs. Sofia Loebinger, the well-known "votes for women" agitator, stood beside the singer and translated. They were in a district where many of Mme. Lipkowska's countrywomen were included among the striking shirtwaist makers, and these latter clamored for a speech in Russian. Mme. Lipkowska complied. Then some one shouted, "Speak in German," and again the linguistic accomplishments of the noted artist proved equal to the emergency.

When some one asked for a speech in English, however, the diva was "stumped." "Sank you," was all she could say. Later she admitted she knew just one other phrase in English—"I love you"—but hoped, in the interests of her suffrage work, if nothing else, that some day she would know more.

Mme. Lipkowska showed herself to be



**Mme. Lipkowska Leaving Her Automobile to Address Suffragette Meeting at Broadway and Seventeenth Street, New York**

profoundly interested in the movement for which she pleaded. She told how grievous was the need for political freedom among women in her own country, and said that the militant way of achieving the suffrage was the best way. With most of her hear-

ers, however, she need not have pleaded at all. Her mere appearance was enough for them.

If so beautiful a woman and so talented an artist wanted a vote she could have it—and theirs, too.

## LOUISVILLE CHORAL CLUB IN NOTEWORTHY CONCERT

**Chorus Made Up of City's Professional Singers Shows Its Excellent Training**

LOUISVILLE, Ky., Dec. 27.—The Louisville Choral Club of forty solo voices sang in New Albany Sunday afternoon at the First Presbyterian Church.

This organization is, without doubt, one of the leading singing organizations in the country, made up, as it is, of the best professional choir and concert singers of the two cities. The parts are kept balanced, and careful coloring, phrasing and shading are matters of course with a chorus of artists of this character. The club is under the scholarly direction of Clement Stapleford, who has probably had as much to do with the development of musical Louisville as any one else in the city. The accompanist is Carl Shackleton, a young artist of high standing with his fellows.

The personnel of the club is as follows:

Sopranos, Mrs. Douglas Webb, Mrs. Newton Crawford, Mrs. Eva Shrader Walker, Mrs. Alice Spalding Sloan, Mrs. William Davenport, Misses Flora Marguerite Beretelle, Elizabeth Hedden, Eva Korb, Grace Coffman and Elenor Fleming; contraltos, Mrs. Katherine Whipple Dobbs, Mrs. Robert McCord, Mrs. William Hamill, Mrs. Elizabeth Robbins, Mrs. Haddox, Mrs. Anton Emb, Mrs. Lucy Lafayette, Mrs. Shackleton, Mrs. Hammond and Nell Day; tenors, William Horn, William Hedden, Noble Mitchell, Thomas Barr, Percy Piereson, Anton and Wilbert Emb, Victor Rudolph, Grant Slaughter and Fulton Mandeville; basses, James Roche, Alexander Thompson, Douglas Webb, Eugene Walker, Peter Schlicht, James and William Clark, Earl and Kirk Hedden and Harvey Peake.

Mrs. W. J. Hedden, the regular organist of the church, played two organ numbers, and the Choral Club furnished the balance of the program, singing the following numbers: Kyrie and Agnus Dei, from the Beethoven Mass in C; "By the Waters of Babylon," by Götz, with solos by Mrs. Eugene Walker; "Aye Marie," for women's voices, by Marchetti; the "Ein fest burg" choral, and the Russian "Cherubin Song."

## XMAS CONCERT BY THOMAS ORCHESTRA

**Double Bass Solo a Feature of an Interestingly Diversified Program**

CHICAGO, Dec. 27.—The afternoon before Christmas found Director Stock and his men in a merry mood, and the audience in Orchestra Hall in a happy, receptive, tired-out mood. The pastoreale from Bach's Christmas Oratorio was the auspicious inaugural, giving the strings a chance to soar and sing; fast following in lighter vein came Gentry's ballet suite, a chaste classic "Cephale et Procris," dainty and delightful in all three brief movements. Two selections from Svendsen's Octet for Strings, led to the novelty of the day, furnished by Vlclav Jiskra, the leading man of the double basses. Since the historic triumphs of Dragonetti and the latter days of Bottesini, the contrabassists have bowed in modest seclusion on one side of the orchestra pit until the witchery of Anna Held called attention to the rotund and proverbially bald gentlemen who preside over the thick-stringed instrument. The election of Mr. Jiskra as soloist was happy, for he demonstrated that the rarely heard instrument in solo service had attractions of its own if they were developed by a master, as he soon showed himself to be. The instrument is difficult to play, its range of tone limited, so that its melodic efforts are confined to its highest tones. His selections were Kohld's "Souvenir" and Bottesini's "Tarantelle," which pleased so much he gave as an encore Simonetti's "Cavatina." The huge, unwieldy instrument was handled with surprising grace and agility, and the tone was rich and sufficiently varied in color to make this innovation popular.

Following the intermission came the Liszt Second Rhapsody, ever grateful as an inspiring contribution, splendid in its sonority, highly colored and rich with pulsing life. The succeeding features, played by all the violins, found that section amply sufficient for all demands in Jarnefelt's "Berceuse," with all of its dreamy delight, admirably modulated, and the Ball Scene of Mayseder-Hellmesberger, which had the spirit of the dance in its splendid swing. This brilliant and interestingly diversified program had a stirring finale, in two selections from Tschaikowsky's Third Suite, Variations and the "Polacca." In the former, Ludwig Becker, the new concertmaster, had a chance to show his metal, and rang true.

C. E. N.

## NEW VERSION OF "CARMEN".

**Original Conception of the Rôle Offered in Paris by Mme. Bréval**

PARIS, Dec. 25.—A new and odd conception of the rôle of *Carmen* has been given at the Opéra Comique by Mme. Lucienne Bréval, who heretofore has figured in Wagnerian and other lyric tragedies. The innovation was well received and is believed to reflect faithfully the original conception, not only of Prosper Merimée, who wrote the romance, but also of Meilhac and Halévy, who prepared the libretto, and Bizet, who composed the music.

*Carmen* was represented as more gypsy than Spanish, and was made to communicate to the spectators throughout the piece the tragic fatality of her passion.

At the last she defies *Don José* face to face, instead of trying to flee, and receives his knife in her bosom while gazing straight into his eyes. She falls forward on her knees and so dies.

## Women's Philharmonic Concert

The Women's Philharmonic Orchestra, of which Marguerite Moore is conductor, gave its December concert in the large hall of the Young Women's Christian Association in New York on Monday evening. A charming program of folksongs and old music was rendered, and the audience, which filled the large hall, was enthusiastic and liberal in its applause. Especially pleasing was the group of Dutch and German folk songs. George Kelly, baritone, was the soloist, and proved himself the possessor of an exceptional voice, rich in quality and volume. He was obliged to give several encores. Harriet Halley was an able and sympathetic accompanist.

## Allen Hinckley to Sing in Buffalo

Allen Hinckley, the Metropolitan Opera House basso, has been engaged as soloist for the concert of the Buffalo Orpheus Society, on April 4 next.

## BOSTON HEARS CARMEN MELIS FOR FIRST TIME

**Manhattan Star Appears in Joint Concert with Mischa Elman, and Both Win Applause**

BOSTON, Dec. 27.—Mrs. Hall McAllister's twelfth Musical Morning, the second this season, drew a larger audience at the Hotel Somerset this morning than that at the first concert this season. The artists were Carmen Melis, of the Manhattan Opera Company, and Mischa Elman, the violinist. Jessie Davis, the Boston pianist, played accompaniments for Mme. Melis, and Percy Kahn for Mr. Elman. The program:

Carmen Melis—"La Mamma Morta," Giordano; "Barcarola," Meyerbeer; "Un Bel Di Vedremo," from "Madama Butterfly," Puccini. Mischa Elman—Introduction and Rondo Capriccioso, Saint-Saëns; Menuet, Beethoven; Deutscher Tag, Dittersdorf; Gavotte, Gasfocci; Abendlied, Schumann; Nocturne, Chopin; Jota, Sarasate.

This was the first appearance in Boston of Mme. Melis. She was most successful in the aria from "Madama Butterfly," although the Giordano number was given with much dramatic effect. It is a singular thing that the opera singers who appear in small halls, such as the ballroom at the Somerset, do not seem to take into account the importance of the difference in size of the auditorium from the opera houses and the larger halls in which they are accustomed to sing. The result is that their work does not appeal with the intimacy that might be desired. Mme. Melis gave much pleasure to her audience, however, and when she was recalled she brought Miss

Davis to the platform with her to share well-deserved recognition.

Mr. Elman has played a number of times in Boston and never fails to arouse enthusiasm. He made the most of the dainty Menuet of Beethoven, and his clever execution of the Gavotte brought a murmur of applause in the midst of the composition and the heartiest recall at its close. Mr. Elman's wonderful technical skill was fully displayed in the Sarasate selection, but the Chopin Nocturne undoubtedly gave even greater pleasure to the audience. Both artists added to the printed program. Miss Davis deserves special mention for her excellent work at the piano. D. L. L.

### Busoni to Be Here Three Months

Ferruccio Busoni, the pianist, has sailed on the North German Lloyd steamer *Barbarossa* for New York, where he is expected to arrive on the 31st. This is Busoni's first visit to the United States in seven years, and his stay here will be a limited one—some three months only at most. His first appearance will be with the New York Philharmonic Orchestra, under Gustav Mahler's baton, at Carnegie Hall, on January 6 and 7, and with the same orchestra in Brooklyn on the 8th.

His solo numbers will be the "Wanderer" Fantaisie of Schubert, and the E Flat Concerto of Liszt.

### Stojowski to Play in the South

Sigismond Stojowski, the eminent Polish pianist, is to give a recital at Meredith College, Raleigh, N. C., January 6, and at Hollins Institute, Hollins, Va., January 8.

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H. P.

## CARMEN MELIS HAS AN OPERA WRITTEN ESPECIALLY FOR HER

**Manhattan's New Prima Donna Declares She Dreads "Elektra"—  
Four Years Ago She Made Her First Operatic Appearance in  
"Tosca"—Her Husband Assists in an Interview Punctuated  
by Many Interruptions**

"I hope you will be willing to forgive me for not keeping my appointments a little more exactly, but when one has to go through the amount of work that I do, and to make a number of excursions to Philadelphia every little while besides, it is not at all easy to be as regular as electric clock-work. Won't you please pardon me?" Thus did Mme. Carmen Melis anxiously excuse herself in excellent French for the dire offence of having kept waiting her interviewer from MUSICAL AMERICA some four minutes and a half after the hour appointed for the dread ordeal.

"Yes, yes, I like America and the intelligent American audiences very, very much," she continued, thinking to have skilfully anticipated the inevitable, "and you can also say that I like the American stores—and I'd like them better if each American dollar didn't represent about five French francs—and that I am especially in love with American weather. I don't know where I could find myself better off in this respect at this season of the year. Just think! No rain, and here we are well into December!"

"And no snow, and here we are at Christmas!" broke in Signor Cariola, Madame's husband. "Doesn't it seem as though the American weather were being arranged for our special benefit?"

"How the climate of this country agrees

graphs of innumerable celebrities in the world of music, literature and art. "My wife, you know, was born in Sardinia, and has been singing in opera for four years."

Four years! An exceedingly short space of time for so much success, but Madame's recent achievements at the Manhattan Opera House have amply demonstrated how thoroughly it was all deserved.

"Yes, it was in 1905 that she appeared for the first time on the lyric stage, in the rôle of *Tosca*. This took place in Italy, at the town of Novara. Since then we have traveled all over Europe, even as far as St. Petersburg—"

"Where I really made quite a sensation," interrupted Madame, her black eyes lighting up at the recollection. "But what I am especially proud of was my success as *Thaïs*, which I first sang in Rome. Monsieur Massenet had the kindness to come to hear me—"

"And to say that she had given one of the most notable portrayals of the rôle he had ever had the good fortune to witness!" exclaimed Signor Cariola, with very pardonable pride. "But he was not the only one who thought so; look at these newspaper accounts and see for yourself." Unfortunately, to have read through the entire length of the numberless columns of critical comment, in which the unfortunate writers had all but exhausted their vocabulary in the endeavor to do some measure of justice to the superb achievements of the young artist, would have taken up the entire remainder of the afternoon and a good portion of the evening besides.



CARMEN MELIS

with my voice! How perfectly—it could not be found better in Italy."

"But, Mme. Melis, your favorite rôles? Your European triumphs? Your early studies?" ventured the interviewer the first moment he was able to take advantage of a loophole in the succeeding deluge of rhapsodies and apostrophes to the Elysian characteristics of New York Winters.

"*Certainement, tout de suite, monsieur, if you really wish it,*" courteously exclaimed Signor Cariola as he took from his desk a number of promising-looking scrapbooks, the pages of which proved to be crowded with complimentary press notices and auto-

"Which are the other rôles in your répertoire, Madame, and which of them are your favorites?"

"*Eh bien, voyons,*" she began, as if mentally to catalogue her various impersonations; "there are *Tosca* and *Thaïs*, of which I have just spoken; there is *Mimi* in 'La Bohème,' and there is the title part of 'Madama Butterfly'; there is *Maddalena de Croisy*, in 'Andrea Chenier'; there is *Zaza*, in Leoncavallo's opera, which we shall soon mount at the Manhattan; there is a good chance of there being the leading character in Puccini's 'Girl of the Golden West,' but as that is not yet finished, and



CARMEN MELIS AS "THAÏS"

as so many unexpected things turn up in a little while we had better leave that out. But let me see! There is—"

"*Elektra!*" exclaimed the interviewer, thinking to have made the most important discovery of all, for Mme. Melis's name had at one time been mentioned as a possibility in connection with Strauss's latest orgy of cacophony.

"*Elektra!* Ah, really, *c'est trop!*—that is too much! My name, you say, had been announced as a prospective impersonator? Well, rest assured that it was a misprint. Yes, it may be a compliment, and a big one, too, but I am not worthy of that kind of compliment. I do want to keep my voice a little longer. Opportunities for acting, you say? Very true, but when an operatic artist is known only for the excellence of her acting it is time for her to leave off and set about to make her living on the dramatic stage as quickly as she can. Do not misunderstand me; I am not one of those who have no use for anything but the voice. I am thoroughly modern in my sympathies, and I must and will appear only in these works which give me full scope for acting. On the other hand, I claim that histrionic ability must be backed up with a fine voice. It is precisely this that distinguishes music-drama from spoken drama. Now, of course, in a creation like 'Elektra' there is plenty of opportunity to be effective in the one way. But this ultra-sensational music is murderous to the vocal organ, and the penalty of a few successful appearances in it is too great, and far outweighs the glory of the achievement. Why should I thus ruin my entire career? The public wants to hear good singing, and I feel very certain that,

once it has satisfied its curiosity with regard to this 'Elektra,' the days of that opera will be numbered."

"It might interest you to know that one of my wife's teachers, Castelfranco-Cesare, of Livorno, has actually written an opera for her. It is called 'Mélisande'—no relation to 'Mélišande'—and there might even be a chance of producing it at the Manhattan if we were not too busy with other things over there."

"While we are on the subject, Monsieur, would you please tell me who were some of Madame's instructors?" Madame herself had in the meanwhile vanished into the inner room, where some of her friends had been waiting to greet her with a very execitable show of impatience.

"First, promise me that you will not be angry at her interrupting your questions; but really, she has so many things to attend to these days! Her instructors? Well, there were Jean de Reszke, Tiberini, Tresina Singer, Castelfranco-Cesare, of whom we just spoke, and several others. As for acting, she needed little teaching in that, as she showed a most astonishing aptitude for the stage ever since she was a little child."

"But her conception of the various characters she impersonates—are they entirely her own?"

"Yes, entirely my own," responded the singer in person as she re-entered the parlor.

"I seem to arrive at the proper results instinctively. Don't think that I am conceited, but as long as you are requesting facts I might as well give them to you as they actually happened. When I once enacted

[Continued on page 39.]

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Dear MUSICAL AMERICA:

I notice that George W. Chadwick, in an article in *The Etude* not long since, discussed the difference between American and European students of music. He speaks of the unquestioning acceptance of tradition by the European student, and most truthfully says of the American student: "He does not always show his teacher the outward respect that is required of the European student." When the American student encounters European conditions and traditions the clash is sometimes strenuous.

My memory provides me with an instance. An American student, who is now being more and more heard of as a composer, was studying in Munich. Shortly after his arrival there, and before he had learned to show a due deference to the various dignitaries of the music school, or even to distinguish them from ordinary mortals, our American happened to be standing with a group of German students when Professor Ludwig Thuille passed by. The American saw the German students all doff their caps, but the sight suggested no similar action on his part. Before he had time to gain an explanation of the phenomenon—or perhaps while he waited with full knowledge of its meaning—I do not precisely remember—the professor walked up to him, and with a quick blow of the hand knocked off his hat. At all events the American had enough knowledge of European customs to take out his card and throw it at the feet of the professor. I believe it is more usual to hand over one's card, but if gauntlets are thrown at the feet of challenged adversaries, why not cards, in an age when they are the substitute for gauntlets. The duel did not come off, but the American student visited the authorities and demanded an apology from the professor, which in some form more or less satisfactory was forthcoming. Which goes to show that you can lead the American eagle to the sauerkraut, but you can't make him eat.

\* \* \*

Speaking of tradition, did you ever think what a two-edged sword it is? If anything is strong enough to set a tradition in motion it must have something real in it. When the living reality is forgotten and the shell alone in which it dwelt is retained, devotion to tradition is the death of art, of religion, of life itself. On the other hand, when the flashing reality which impelled the tradition is well remembered, and has present meaning, it is a new source of vitality in expression. The question which one has to ask himself, whether he be a singer, a pianist, an actor, or what-not, is this—Am I truly employing the means employed by such-and-such a great one before me, and truly revealing the spirit of this work, or am I merely deceiving myself and imagining that I am doing so?

Once in a while some one comes along and plays Bach with fire and "temperament." A howl goes up, because for centuries the world has heard Bach played only in a dry and austere manner. But isn't it possible that Bach was a fiery and temperamental fellow, that his work has fallen upon a lifeless and academic generation, and that the man who relights his fires is on the right track? Has not he, perhaps, got the true tradition?

At all events, memories of great moments, moments in which great natures ex-

pressed themselves, are among the greatest of inspirations in life. In such vivid memories lie the true force of tradition, and happy is he who early in life, has seen great natures in action.

This train of musing is exemplified in an incident related by the well-known Berlin actor, Emanuel Reicher, in the *Neue Wiener Journal*. He writes:

"To what a remarkable degree feeling can be expressed externally I realized in 1876 at Bayreuth in the case of Richard Wagner. My wife (the late opera singer, Hedwig Reicher-Kindermann) was unexpectedly asked if she could take the rôle of *Erda* in 'Siegfried,' in place of a singer who had suddenly become indisposed. When she said 'Yes,' she was asked to come 'up the hill' at once to attend a piano rehearsal. I went with her. We find Wagner there, excited, for obvious reasons. Felix Mottl, who was at that time 'Korrepitor,' and was to play the piano part, had not yet arrived, so the composer himself sat down at the piano. In his well-known humorous and ingratiating manner he apologized for not being able to play well enough, adding that 'perhaps it will go, after all.' Then the rehearsing began, and my wife sang from the vocal score. Wagner appeared to be very well satisfied, but suddenly he stopped and said: 'Listen, my child; these lines do not seem to come out with sufficient expression. Once more: 'Why came you, stubborn wild one, to disturb the Wala's sleep?' My wife sang the lines again, but he was still dissatisfied. Again he stopped, in his familiar impatient and rather rude manner. He struck the piano keys, looked at my wife with a furious mien, and sang the music with an incredibly unpliant, disagreeable voice, even off the pitch, but his eye, his look, the intense grief depicted in his face, the poignant accentuation of the words, 'to disturb the Wala's sleep'—these things made an overwhelming impression. An elemental tragic emanation came from the master's soul to mine. I was like one bewitched, and whenever I recall this scene I am affected the same way. Many a successful moment in my tragic impersonations has its origin in what I saw on that occasion."

To experience such a moment is worth a year of ordinary life—worth the whole of some lives!

\* \* \*

It seems to me I have mused about critics and criticism a good bit of late. It is an endless and a rather amusing subject. I am glad to see that in my dissatisfaction with the critical situation I am in good company. I refer to Ludwig von Beethoven. True, that was some little while ago, but the conditions do not change very rapidly in these matters. This is what Beethoven wrote to a publisher in 1801:

"Advise your critics to exercise more care and good sense with regard to the productions of young authors, for many a one may thereby become dispirited who otherwise might have risen to higher things."

Quenching the smoking flax is altogether too habitual an occupation of music critics, if I may be permitted to quote Scripture to my purpose. In 1803 Beethoven wrote: "In what a mean way the critics are allowed to pounce upon us. I am treated infamously." Later he writes of being "reviewed in a shameful manner." But he reflects, "It may give one a little prick like the sting of a gnat, and then it becomes quite a little joke. *Not forever; that you cannot do.*"

Beethoven was not one to bother himself long about time-servers. But the capacity of great natures to ignore critics is scarcely a ground for refraining from asking for a better condition of musical criticism.

\* \* \*

What greater authority concerning the pianoforte is there, I ask you, than Theodor Leschetizky? What better advertisement of the curved keyboard could its inventor possibly want than a testimonial from that mighty personage? What Leschetizky says goes. The monarchial consciousness of the Czar of all the Russias does not surpass that of the Viennese autocrat of the keyboard. Powerful his word, crushing his sarcasm, final his judgment.

Thus properly introduced, here is the document:

"Who is there, anyway, who has not an admiration for rounded forms? Why not just as well with the pianoforte? I cannot, therefore, withhold my recognition of the

round keyboard, and my good wishes to the inventor, that his new system shall enjoy the greatest popularity over the whole earth, which itself long ago adopted the round system. It will hardly fall to my lot to disport myself to any great extent on the round keyboard, but the piano-playing youth can, should—indeed they will—doubtless do so. Therefore, good luck to you, gentlemen; one's luck is also round!"

"Sincerely yours,  
THEODOR LESCHETIZKY.

\* \* \*

Heinrich Gruenfeld, the 'cellist, is more to my taste as a wit. He is almost as famous as was von Bülow for his quick wit, and even more so for his powers as a *raconteur*. The following tale, however, is not by him, but on him: Once in Berlin he was seated with friends at a café table, keeping them in roars and gales of laughter with his funny stories and witty sallies. A rich banker of the city wandered in and took a seat at an adjoining table. He quickly

ly became absorbed in the doings at the table over which the 'cellist presided, and listened with more and more amazement at his wonderful conversation.

Finally, edging nearer to the group, he asked one of its members who this brilliant man was.

"Why, that is the noted Gruenfeld," replied the man.

When the gathering broke up the banker expressed a desire to meet Gruenfeld, and asked him at once if he was free for the following Thursday evening, as he wished to engage him for an affair at his house.

"Let me see," said the 'cellist; "next Thursday evening—I think that would be all right."

Thereupon terms were satisfactorily arranged on the spot. As they were separating Gruenfeld turned and said:

"I wish you would send a carriage for me, as I do not like to carry my 'cello."

"Oh!" exclaimed the astonished banker. "Do you play 'cello also?"

Your

MEPHISTO.

## DIRECTOR ARENS AND HIS NEW VOCAL STAR



F. X. Arens and Edna Showalter, His Gifted Pupil, Who Has Made a Successful Début in New York

Edna Showalter, soprano, bade farewell to obscurity last Spring on the occasion of an appearance at a recital by the professional pupils of Mr. F. X. Arens. This is remembered as an event of a very different caliber from the usual pupils' recital, all those taking part being far on the road to the mastery of their art. Miss Showalter's

success was so pronounced that Mr. Arens was led to give her a début with his People's Symphony Orchestra early in the present season. Her instantaneous success on this occasion secured for her an engagement for next season, when she will sing the soprano rôle in the last movement of Beethoven's Ninth Symphony.

The Cincinnati Choral Art Society, a chorus composed of the cathedral choir members, recently gave a concert at the Odéon, under the direction of John J. Fehring. The chief aim of the society is to develop a choral body of boy sopranos and contraltos, and it is under the direct patronage of Archbishop Moeller.

Lalo's opera, "Le roi d'Ys," has been revived at the Opéra Comique, Paris. It has a rich vein of melody, imbued with the folk music of Brittany, but its weak libretto has always hampered it.

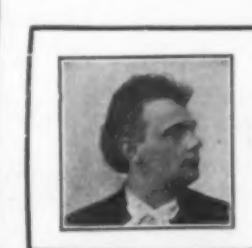
Rachmaninoff's Symphony has been warmly praised by the Berlin critics.



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## SAMAROFF TO MAKE PARIS HER HOME

American Pianist, in Interview, Reveals Her Plan to Devote Herself to a Period of Artistic Recuperation—How She Has Trained Herself to Stage Deportment—Her Mother and Grandmother Will Some Day Join Her in the Performance of a Three-Piano Concerto

A peal of laughter and a romp of feet in the hall above me was strongly reminiscent of Longfellow's "The Children's Hour." It was in one of the old-fashioned, roomy, and gorgeously appointed residences



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Olga Samaroff, the American Pianist

on Fifth avenue—in that section where the houses have suffered the indignity of having their front stoops lopped off to accommodate the requirements of a far-seeing body of city fathers who decided that New York's fashionable thoroughfare was by many feet too narrow.

Presently Olga Samaroff, who stands in the front rank of American pianists—and the spelling requires no "e" before the final "s"—made an apologetic entrance. "They are old friends," she explained, referring to the originators of the aforementioned romp, "and when we are together we act like a lot of children."

"Well," she went on, seating herself in a large bountifully upholstered divan, "what shall we talk about? Oh—" and before I had time to suggest a number of topics which contained promise of good "copy," Mme. Samaroff answered her own question, gravely and with great deliberation.

"You may say for me that I have decided to make my home in Paris, in the future. No more American tours for a while, at least. I'm going to go through a period of meditation, study and—well, of course, there will be concert tours through the Continent occasionally—but for the most part I am going to rest."

"Surely, you are not renouncing your own country, which has been so generous in recognizing your gifts?" I observed, in my search for further illumination. "Is there not enough rest to be obtained somewhere between the Atlantic and the Pacific?"

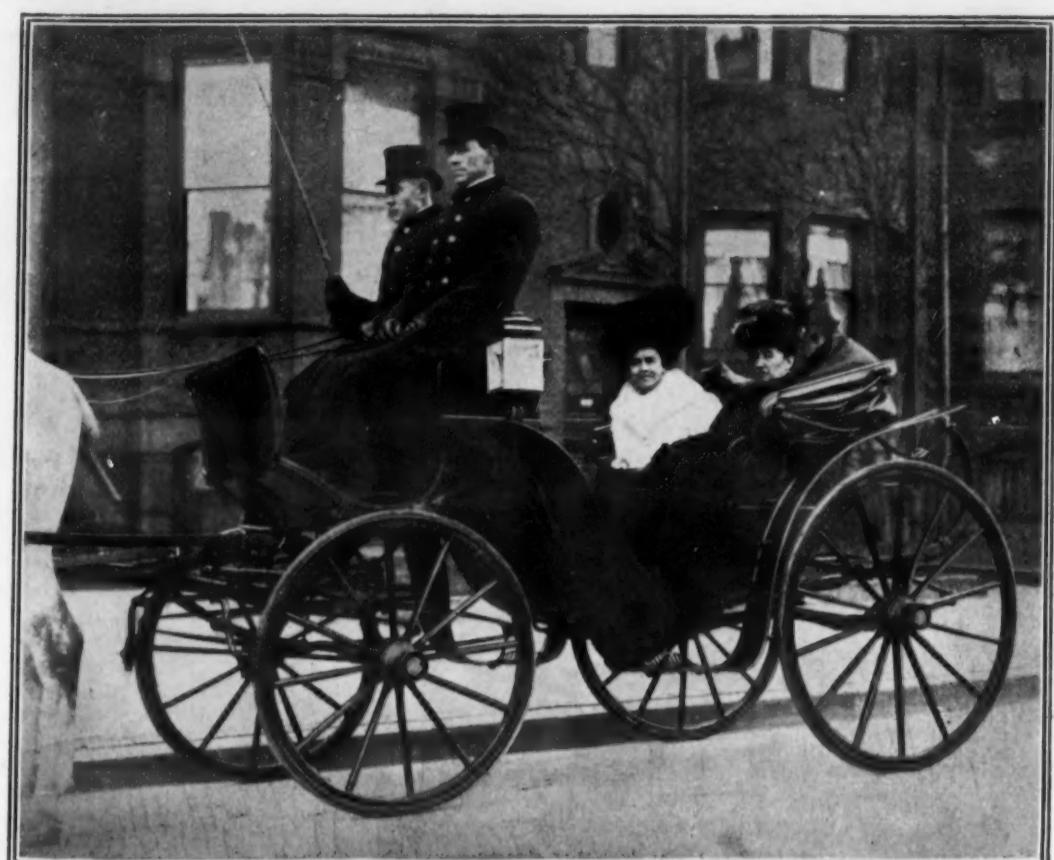
"That's just it! It seems absolutely impossible for me to get a moment's rest here. No, I am by no means renouncing my country—but I feel that after four years of constant touring and concert-giv-

ing it is time for me to devote myself to reflecting, reconstructing and obtaining fresh material for the future. And Paris is the one place where, in my case, this can best be done."

"And what do your mother and Mr. Ellis, your manager, think of this plan?" I asked, knowing full well that Mrs. Hick-enlooper, Mme. Samaroff's mother, was her constant companion and adviser in all matters affecting her professional work.

"They disapprove," returned my fair informant, in a tone of voice that indicated very plainly that while she fully appreciated the sincerity and wisdom of the advice her mother and manager might offer in such a circumstance, in this particular case her own judgment was the one which counted.

It was about five years ago that Olga Samaroff first received recognition in this, her own, country as a pianist of the first rank. Her appearances with the Boston Symphony Orchestra, other principal orchestras throughout the country and in recital in practically every city of consequence in America have since then securely established her popularity. This Fall, when she made a tour appearing in



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Mme. Samaroff and Mrs. O. C. Stevens Driving in Boston

to the works of our American writers, for the simple reason that I could never become enthusiastic over them. But I am certain that a more intimate acquaintance with some of the better works will re-

appears, are both pianists of no mean ability—in fact, Mme. Samaroff admits that they are her severest critics. Some day, in the not very distant future, she intends that there shall be a three-piano concerto performance by herself, her mother and grandmother. Three generations represented at three adjoining pianos in the performance of a three-piano concerto will afford an incident worthy of widespread notice!

The conversation turned to stage demeanor. I told Mme. Samaroff that a well-known critic had commented upon her absolute mastery of herself—her poise and apparent unconsciousness of surroundings during her appearance on the stage.

"That is due entirely to a determination to be entirely indifferent to everything except the work in hand," replied the pianist. "No one will ever know what tortures I have suffered from being susceptible to every sound in an audience. Once, when playing in a New England auditorium I had entered into the second movement of the *Apassionata* Sonata and there appeared to be a little confusion on the part of some hearers as to whether or not I had begun the 'Sea Nymphs,' the succeeding number on the program. The characteristic silence of a recital audience was suddenly broken by a typical Yankee drawl, evidently from an elderly gentleman who was hard of hearing and therefore lacked an appreciation of the real carrying power of his own voice:

"Be them the 'Sea Nymphs'?" he inquired of his companion—and the house broke forth into laughter.

"But I have always been sensitive to every little cough—every murmur, and it required heroic methods to train myself to be oblivious to these distractions. No, I am not of the sort who can calmly sit at the piano and count the heads in the auditorium before me. I have gotten myself to the point, nowadays, where I force myself to center every thought on myself and forget entirely the presence of the audience."

The entrance of another caller brought the serious part of our interview to an end, and I have a faint suspicion that the romp which had preceded my entrance was resumed when the butler closed the door after me.



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Mme. Samaroff at Practice

joint recitals with Geraldine Farrar, she was greeted by record-breaking audiences in the largest auditoriums available for concerts in America's foremost cities.

"One of the things I hope to accomplish during my stay abroad," Mme. Samaroff went on to explain, "is a study of some of the newer American compositions for the piano. Outside of some of MacDowell numbers and one by Campbell-Tipton, I have not heretofore given much attention

to novelties worthy of production." "Then you do not share in the feeling of prejudice against our compositions solely on the ground that they are 'home-made'?"

"By no means. I am absolutely independent in this regard. But first of all my enthusiasm must be aroused!"

Mme. Samaroff then told me of a very interesting little hope she was entertaining. Her mother and her mother's mother, it

Lecoq's opera comique, "La Fille de Mme. Angot," was repeated Christmas Eve, and the cast, headed by Frances Alda and Edmond Clément, again earned hearty applause.

### Alfred Calzin's Success in Chicago

CHICAGO, Dec. 27.—A strongly favorable impression was created by Alfred Calzin, the pianist, when he appeared here at the Auditorium with Mme. Tetrazzini in their recent concert. The audience on this occasion was one of the largest that ever assembled for a concert in the history of Chicago. The vast auditorium was filled from pit to dome.

Mr. Calzin played three groups of solos, and was very warmly and enthusiastically received. He was compelled to respond to several encores.

Mr. Calzin had been heard here a year ago, and his work displayed a marked improvement. His fine musicianship, sure technic and sympathetic touch were in evidence in all his numbers. His rendition

of the Chopin group was particularly beautiful.

### Mme. Melba's Tour Planned

As previously reported exclusively in MUSICAL AMERICA, Mme. Melba will inaugurate in August, 1910, what will be the most extensive American concert tour she has yet undertaken. The tour will occupy about four months and will comprise from fifty to sixty concerts. The opening concert will take place either in Montreal or Halifax. On this tour many large American cities will have their first opportunity of hearing this great singer. Mme. Melba is at present in Australia, but will sail for London in the latter part of January, where she will commence her twenty-first season at Covent Garden next May. The American-Canadian concert tour will be under the sole direction of Frederic Shipman, who has for the past five years devoted his time exclusively to the management of concert stars in Australasia and the Orient.

### Pantomime at the New Theater

A decided innovation at the New Theater on Tuesday evening was the performance of a pantomime, "Histoire d'un Pierrot," by Mario Costa, given for the first time in this country. Plays without words have not often aroused much continuous interest in New York, and it is not likely that Mr. Costa's work will establish a precedent in this regard. Nevertheless, its performance was diverting, and the New Theater proved eminently suitable for the enjoyment of productions of this character.

The pantomime was enacted with much skill. Rita Sacchetto was the Pierrot, and performed charmingly, and with ample expressiveness. Lucette de Lievin was an engaging Louisette, and Lodovico Sarracco, ballet master of the Metropolitan Opera House, and also stage manager of the pantomime, enacted Pochinet, the old inn-keeper and factotum, with vividness and general excellence. Caroline Iberti was the

## AMATO OBJECTS TO OPERATIC ENCORE FIENDS WHO INTERRUPT PERFORMANCES

**Metropolitan Opera House Baritone Agrees with Stand Taken by Caruso and Toscanini—How He Studies His Roles—He Describes a Stormy Performance of "Pelleas and Melisande" in Milan, When Gatti-Casazza, Toscanini and Amato Were Told by an Angry Audience to Take the Opera with Them to America**

When Pasquale Amato, the busy baritone of the Metropolitan Opera, made an appointment to see me on a certain Wednesday afternoon, I asked myself if he had not forgotten that in the evening he was singing the important rôle of *Kurvenal*, in Wagner's *Tristan und Isolde*.

I went to the appointment with decided misgivings. Surely word would be sent down that the singer was very sorry, but owing to the fact that he was singing that evening it would be impossible to see any one; another time, etc. But nothing of the sort happened.

Instead, I was ushered into an attractive drawing-room of the handsome suite at the

Naples and he himself was intended by his family to be a civil engineer. He had already begun his studies when fate decided otherwise. Along with his engineering studies Signor Amato began taking singing lessons of a private teacher in Naples, not with any slightest idea of a professional career, merely for his own pleasure and satisfaction and that of his friends. He began singing for some of these friends in their homes; his songs began to be in demand, and, finally, one day his teacher told him that he ought to be an artist.

"An artist! That fired my imagination," said the singer in telling of it. "An artist for a Neapolitan, who has heard great ones, means much. My family objected for a time, but they gave way and I was allowed to study with the serious aim of an operatic career. My début was made as the

last season's performance of *Amfortas*, in "Parsifal," and the warm praise which it elicited from the German critics.

"Oh, that is not so strange," was the reply. "In the first place, I spent a year and a half in Germany, singing in Munich, Hamburg, Breslau, Leipsic, etc., and I have had some practise in speaking German, for my wife, whom I met in Venice, by the way, speaks it fluently. So I, too, learned German. But although I had sung many Wagnerian roles before coming here, such as *Telramund*, in 'Lohengrin,' which I sang at La Scala under Toscanini; *Wolfram*, *Kurvenal*, etc., I had never sung nor studied the rôle of *Amfortas*. I learned that rôle last year, in eight days," he concluded with a smile.

"And yet there are people who say that Neapolitans are lazy," I could not help remarking.

If one wishes to see Signor Amato become enthusiastic he has but to mention Toscanini, if the baritone does not bring the conversation himself to the subject of the great orchestral conductor. His name was mentioned first in this way. Asked how he studied a perfectly new rôle—that of *Kurvenal*, for instance—Signor Amato replied:

"I first take the libretto, read it carefully through, make a study of it, and then declaim my part aloud. I think this is of the greatest assistance in learning a rôle. The actual part studied at the piano seems to me the easiest part of the whole. It was Toscanini who suggested this to me—he paused a moment in the conversation to express his evidently ardent admiration for the conductor. 'What I have learned from him! I may safely say that I have learned more from him than from any one else during my entire career. His counsels are invaluable. He told me to declaim a rôle first, as it would be of great assistance in getting the true idea of it. Then, said he, 'if you sing the music as the composer wrote it you cannot fail to get the right accent.'"

Asked if he had found American audiences cold, the charge which we have so often heard brought against us by foreigners, Signor Amato promptly disclaimed any such opinion.

"I confess I fail to find this coldness. The expansive temperament of the Latins you have not, of course. You do not give way to your admiration by interrupting with frequent cries of 'Bravo!' On the other hand, you do not manifest your displeasure in our outspoken fashion. I know if I sing here and the public does not like me they will listen quietly. After the performance they will say: 'We do not like Signor Amato'—the singer made a characteristic gesture with his flexible hands, and shrugged his shoulders as only Latins can—"then when next Signor Amato sings they merely stay away. Or, if they like him, they say so, and when next he is advertised they remark: 'We like him; let us go to hear him.'

"I think we have been somewhat disciplined by our German citizens not to interrupt the action of the opera," again the interviewer remarked. "I am not sure that we were always so particular."

"If so, it is a very good thing; do you not agree with me?" was the reply. "Take the habit of demanding encores, for instance. I think it is a great mistake, and one which benefits neither the artist nor the public. An artist must work himself up to the aria, for instance. In all the preceding part of the scene he is working toward that aria, getting into the mood for it. He throws himself into his work, does the best he can, and the public applauds, demands a repetition. Take the 'Credo' in 'Otello,' for instance. After singing that to the best of my ability, how can I pause, bow and smile in acknowledgment of the applause of the public and then calmly sing it all over again? Is it possible to put myself back into just that frame of mind in which I was before I sang it, and toward which I had gradually worked? What is the result? The aria is, as a rule, not sung so well the second time, as may be expected; the public is dissatisfied, realizing this, and the artist, realizing it equally, is also in an unhappy frame of mind. Surely it is all most inar-

tistic. Do you not agree with me?"

Another subject upon which Amato holds strong opinions is that which would limit genius to its native country. This subject was brought up *a propos* of some of the remarks last season that Wagner operas should be directed by a German, not by the Italian Toscanini.

"Why should art be of one country?" cried his friend. "Wagner and Beethoven are Germans—yes; but Rossini and Verdi are Italians. Goethe is a great poet, and German; Shakespeare is English, but would he not have been equally great if born in Africa? Art is not limited to any one country. And Toscanini has done more than any one else to make Wagner known and admired in Italy. Did he not insist upon directing Wagner's works until finally La Scala, at Milan, was crowded to hear such works as 'Die Göttterdammerung' and 'Tristan und Isolde'?"

"Have you ever had any odd experiences in singing Wagnerian roles in Italy? Have they ever manifested their dislike for them in any of the theaters where you have sung them?"

Signor Amato shrugged his shoulders deprecatingly.

[Continued on next page]



Pasquale Amato and His Children, Snapped in Sunny Italy

Ansonia, where Signor Amato makes his New York home, and there was barely time to notice the copies of MUSICAL AMERICA lying on a table, and with every appearance of having been carefully looked through, when Signor Amato himself entered the room and gave me a cordial greeting and handclasp.

He is decidedly good-looking, this clever artist, and looks even younger than his years, although they are not many. Only when he speaks of an eleven-year-old son do you believe that he must be in the early thirties. Of medium height, with broad shoulders, he is of the dark Italian type, which we are apt to think the only Italian coloring, and this is not strange, since, like his fellow-artists of the Metropolitan, Caruso and Scotti, he is a Neapolitan by birth. Bright, intelligent dark eyes and a charming smile, which discloses even and very white teeth, make up an agreeable personality, while his manner is absolutely simple and unaffected.

Signor Amato's father is a merchant in

elder Germont, in 'La Traviata,' the very rôle in which I made my New York début last year and at the Teatro Bellini, in Naples, my native city."

Signor Amato did not mention this, but as a matter of fact the Bellini is a most important theater in Naples, second only to the famous San Carlo.

"I met with some success," said the baritone, modestly, "and after that it simply meant more study and more and more important theaters."

Questioning elicited the information that these theaters comprised three trips to South America, where Signor Amato was wanted last Summer, but after his season here he decided to take more of a vacation than would have been possible had he accepted the offer—the principal cities of Italy, including Palermo, where, among other rôles, Signor Amato sang *Wolfram* in "Tannhäuser," and many cities in Russia and Germany.

"How did you happen to turn your attention to German rôles?" I asked, thinking of

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"No, I cannot say that, for you see, when I sang them it was recently, and Italian audiences had already learned to appreciate these operas. Or in Palermo, if they were not too familiar with them at the time when I sang there, the opera was 'Tannhäuser,' not one of the most difficult to understand. But only two years ago, at La Scala, Milan, where I was then singing, where Toscanini was directing and Signor Gatti-Casazza was the manager, we had a stormy evening with Debussy's opera, 'Pelléas et Mélisande.' Toscanini was an ardent propagandist for the works of this composer, too, as he has been for a number of French composers, and had finally succeeded in having this opera included in the season's répertoire. At the time it was produced he, Signor Gatti-Casazza and I had all three signed contracts with the Metropolitan Opera House, and this was known in Milan. After the first act the storm broke, and increased in fury until we thought that it would be impossible to finish the opera. There were whistlings and calls of 'Basta! Basta!' (Enough! Enough!) We want no more. Go to America, all of you, and take it with you. We do not want it. Then in the scene in the caverns, where the

two brothers appear, they called out: 'What are you looking for? Is this a cinematograph?' Finally, the curtain rose for the scene in the garden, near the fountain. The tenor came on and sang, as you remember, perhaps, the words: 'Alfin io respiro' ('At last I breathe'), a change seemed to come over the audience with the change of scene and the beauty of the picture. They cried out: 'We, too, at last we breathe,' and subsided into silence, listening attentively. At the close of that act there was a storm of applause, and the work which it had seemed at one time would never be finished was sung to crowded houses in that same season for fourteen or fifteen times.

"We were speaking of interrupting the action for encores. That is something which Toscanini put an end to at La Scala, and not only did he stop the encores, but notices were placed in the theater requesting the public not to interrupt the performance with applause, but to wait until the end of the acts."

"Is it really true that you have been presented with a villa site in Italy this past Summer?" I asked.

"Perfectly true," was the response. Then, apparently thinking that this needed an ex-

planation, he remarked, apologetically:

"You see, I had sung a dozen performances in Cesena, Bonci's birthplace, for the benefit of the hospital there. The last one was a performance of 'Tristan und Isolde,' in which I was the Kurvenal. After the performance the Mayor of the town came to me, and, after thanking me, asked if I would consent to sing another performance for them next year. I replied that if I were in Italy in the Summer I would be very glad to do so. The next night they gave me a supper, and at this supper I was presented, to my great surprise, with the deed from the municipality of a fine villa site at Cesenatico, the port of Cesena. I expect to build at once, and hope to pass a part of my Summer there next year."

Signor Amato had some interesting ideas on the subject of the rôle of *Scarpia*, in which, by the time this appears in print, New York will have had an opportunity to see him. This rôle he has sung at La Scala, but, oddly enough, he has never seen the performances of any of the *Scarpia*s with whom we have been familiar here during the past three years, save only once—that of Sammarco—and this was several years ago, in Odessa.

Asked about favorite rôles, Signor Amato expressed himself as somewhat puzzled as to what particular rôle he could give the preference. *Scarpia*, *Iago*, *Worms*, in Giordano's "Germania," promised for this season at the Metropolitan, and in which Signor Amato will sing if it is given, he mentioned as favorites, and also the title rôle of "Cristofore Colombo," the Franchetti opera mentioned last year as a possibility.

Signor Amato has two children, both boys, the elder, Spartaco, as mentioned, eleven years old, the other, Mario, seven. He admitted that playing opera was a favorite amusement with them, especially after they were taken to the theater occasionally to hear their father. "La Tosca" is a popular opera with them for these attempts, but meets with some difficulties from the younger. He seriously objects always to take the women's rôles assigned him by the elder brother.

"I am a boy, too," he remarks frequently, "and I won't sing *Tosca* all the time so that you may be *Scarpia*."

So even at these tender ages artists object to the rôles for which they are cast.

ELSIE LATHROP.

## A WESTERN COMPOSER'S WORK IN NEW YORK

Mrs. Lola Carrier Worrell, of Denver, Sings Her Own Songs for the Hungry Club

Mrs. Lola Carrier Worrell, of Denver, was the guest of honor at the one hundred and seventy-fifth-dinner of the Hungry Club at the Hotel Flanders, in New York, last week. More than one hundred members and guests welcomed Mrs. Worrell and applauded her music compositions, which were the features of a most delightful program. MUSICAL AMERICA has had frequent occasion to mention in its columns Mrs. Worrell, who last season gave twenty-six recitals in the Middle West. She has just given several in Pittsburgh.

She is a composer-pianist, and her program displayed admirably her versatility in composition and the power and brilliancy of her execution as a pianist. She played the following piano selections: Prelude by MacDowell, Gavotte by D'Albert, and "Song of the North," by herself. She sang three of her own songs, accompanying herself—"I Will Walk with You, My Lad"

(Irish); "Over the Sea My Laddie Sailed" (Scotch), and "Lullaby."

Another group of her songs was sung by Mrs. Wallace Cahill Ayer, who for several seasons before her marriage was prima donna of the Bostonians. Mrs. Ayer sang brilliantly the following songs, composed and played by Mrs. Worrell: "Waiting," "Eternal Love," and "It Is June," and in response to encores she gave another Worrell number, "In a Garden," the Waltz from "La Bohème," and a song, "Renunciation," composed by Mrs. Edith Haines-Kuester, who played the accompaniment. Other numbers on the program were a Christmas poem, read by Harriet Ross; songs by John Drury and G. Francis Denton, both accompanied by Mrs. Haines-Kuester, and a dainty little song composed, played and sung by Marie Quive, lately star of one of "The Climax" companies, and now in support of her sister, Grace Van Studdiford. There were many teachers of singing and many singers in the company gathered to welcome Mrs. Worrell, and great admiration was expressed for her music, which, while of an almost classic dignity and power, has a peculiarly "singable" quality. Mrs. Worrell will remain in New York for two months, during which time she will give several drawing-room recitals.

## AMERICANS LACK MUSICAL PATRIOTISM SAYS HANSON

New York Manager, in the Far West, Deplores Public's Attitude Toward Native Artists

LOS ANGELES, CAL., Dec. 20.—Martin H. Hanson recently expressed the opinion in the *Graphic* that within a comparatively short time New York would become the musical center of the civilized world. He also stated his belief that America was on the eve of a great musical awakening, even though the highest in art had by no means as yet been achieved. But a few years ago the general desire was for ragtime; now the desire for better style of music and artists is steadily on the increase, he maintains. One drawback, however, he believes, is that lack of artistic patriotism which precludes the possibility of native composers and artists being received with the honors that are due them, until their work has been crowned with foreign approval.

Only recently the manager endeavored to secure engagements in Texas for certain American singers who have scored great successes abroad, but was unable to do as

he desired, there being a lack of interest manifested. For a Sembrich or a Caruso, of course, the result would have been very different.

### Conductor Schenck in Violin Recital

ROCHESTER, N. Y., Dec. 27.—Ludwig Schenck, violinist and conductor of the Rochester Symphony Orchestra, together with Mrs. Schenck, gave a violin and piano recital at the Travelers' Club in Canandaigua, N. Y., on Wednesday, December 15. The program was as follows:

Sonata, A. Corelli, Adagio-Allegro, Adagio-Allegro non troppo, Adagio-Allegro; Ballade, Arthur Farwell; Al Espagnol, Louis Schmidt; "The Bee," Francois Schubert; Mazurka, A. D. Volpe; Romance (Albumleaf), R. Wagner; Souvenir, Franz Dedla; Hejre Kat (Czardas), Jeno Hubay.

### Saturday Night Popular Opera

Beginning January 1, popular-priced Saturday night performances will again be introduced at the Manhattan Opera House. Five-dollar seats will be reduced to \$3, and the scale of prices will run as low as 75 cents. The first opera of this series will be "Herodiade," with Mmes. Cavalieri, D'Alvarez, and Messrs. Renaud, Duffault and Villiers in the cast and M. de la Fuente as conductor.

# NEW YORK TRIUMPH OF JOSEPH MALKIN THE GREAT RUSSIAN 'CELLIST

## NEW YORK

Mr. Malkin played so well as to make one wish he had chosen something more modern than Haydn's concerto, which, at best, is merely linked sweetness long drawn out. In the elaborate cadenzas introduced into each movement, the soloist showed not only good taste but a mastery of the difficult instrument that delighted the audience. He was recalled half a dozen times, but firmly declined to play again.—*New York Herald*.

Joseph Malkin, the 'cellist, gave a recital at Mendelssohn Hall last night. He was assisted at the piano by Malfred Malkin. The program consisted of a Saint-Saëns concerto, a Locatelli sonata, Bruch's "Kol Nidrei," and compositions by Sulzer, Schubert, Chopin and Popper. The audience applauded Mr. Malkin warmly and not without reason. His technique and his tone were good. His accompanist deserves a word of praise.—*New York World*.

At the fifth of the New York Symphony Society's Sunday afternoon concerts, given yesterday in the New Theatre, a very good sized audience heard a programme of music that was made out of Schumann's third symphony, the variations that Haydn wrote as a movement for a string quartet on his Austrian national hymn, and Goldmark's scherzo. The sole performer was Joseph Malkin, violincellist, a newcomer. He played the concerto for his instrument in D Major, by Haydn, that is still retained in the repertory after a little furnishing up by Gevaert, though it unquestionably sounds a little old-fashioned today. Mr. Malkin is a player well worth hearing, a finished and conscientious artist. He plays with an excellent fluent technique, with very correct intonation and plenty of dexterity in the bravura passages. His performance of the concerto was a truly artistic one, and it met with an uncommonly enthusiastic demonstration of applause.—*New York Times*.

Joseph Malkin, the Russian 'cellist who recently appeared at the New Theatre with the New York Symphony Orchestra, gave a recital last night in Mendelssohn Hall before a good sized audience. Mr. Malkin opened his program by playing Saint-Saëns's concerto for violincello, a composition that gave him a chance to display the facility of his technique and followed it up by Locatelli's "Sonata," which he played with admirable understanding. Other numbers on the program were Sulzer's "Sarabande," Francois Schubert's "L'abeille" and Bruch's "Kol Nidrei." In all his selections Mr. Malkin showed himself to be an artist of fine powers, and one whose efforts were abundantly appreciated by his audience.—*New York Tribune*.

Joseph Malkin, the Russian 'cellist, who has previously appeared with the New York Symphony and at a Sunday night concert at the Manhattan Opera House, gave a recital by himself last night at Mendelssohn Hall. He played a Saint-Saëns concerto, for which his accompanist played a piano arrangement of the orchestral parts; a sonata by Locatelli which disclosed many of Mr. Malkin's most pleasing qualities as an artist; an arrangement of a Chopin nocturne, Bruch's "Kol Nidrei" and several other shorter numbers.



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JOSEPH MALKIN

Mr. Malkin is an artist whose playing can give much pleasure and he is a welcome addition to the list of those who have come to this country to provide musical entertainment. His tone is deep, true and sympathetic, and his technical ability enables him to perform feats of legerdemain on his instrument. He avoids, to a large extent, the fault of the average 'cellist, a tendency toward sentimentality.—*New York Times*.

Joseph Malkin, the Russian 'cellist, has captivated opera-goers today with his remarkable playing on the occasion of his

### PRESS COMMENTS

American début at the Manhattan Opera House concert. Germaine-Reache, Gilibert and other favorite singers were on the program. The most important feature of the concert, however, was the début of M. Malkin. He is an artist of striking personal appearance.

The reception accorded to M. Malkin was warm and would doubtless have been warmer still if the new 'cellist had played a more popular work than Saint-Saëns's Concerto in A Minor. Though admirably calculated to display the uncommon technical skill and agreeable tone of Mr. Malkin, the concerto has not much genuine beauty to commend it to the general public.—*New York Journal*.

Applause that came from the heart greeted Joseph Malkin, the Russian 'cellist, on his first appearance here at Mendelssohn Hall last night. He was accompanied at the piano by his brother, Malfred Malkin, and two more interesting artists have not been heard in New York this season.

There are many lovers of music who find little to praise in the 'cello, but there were no lukewarm listeners in the large audience last night. Mr. Malkin plays the 'cello as a great artist plays the violin, and gets out of it all of those delicate effects that come only from perfect technique and faultless taste. Those who hear him feel that he has mastered all of the obstinate traits of the 'cello and has reached the limit of the instrument's possibilities. His audience, in its warmth of applause, told him that New York joins in the praise he has received in other parts of the world.—*New York Telegram*.

Joseph Malkin, a Russian 'cellist, who had been heard here in larger concerts, gave a recital in Mendelssohn Hall last evening. His playing stood well the severe test of the more intimate surroundings. His tone is varied and expressive. He has ample technique and he shows a fine grasp of the musical structure of the pieces he plays. Mr. Malkin was at home both in the broader style of the more pretentious compositions and in the smaller effects of the little pieces. Particularly dexterous was his playing of Popper's "Danse des Elfes." An audience of good size was most enthusiastic in its applause.—*New York Globe*.

The New York Symphony Society, directed by Walter Damrosch, gave its fifth Sunday concert yesterday afternoon at the New Theatre. The soloist was the violincellist, Joseph Malkin. One does not look, as a rule, to Russians for the reserve and chastity of classicism and we were inclined, especially after the things we have of late suffered at the hands of the Cossack school of composition and interpretation, to lift an eyebrow at the idea of the Russian school devoting its executive powers to Haydn. Suspicion and our fear, however, proved to be groundless. M. Malkin's rendering of the Haydn concerto, for violincello and orchestra was not only accomplished in its mastery over technical detail, but fully worthy of Haydn, and that which is associated with Haydn, in its purity and simplicity of style, and the clearness of its dignified diction. M. Malkin is an artist of whom one would willingly hear more.—*New York Telegraph*.

## ECHOES OF MUSIC ABROAD

**German Emperor Objects to New York Première of Humperdinck's New Opera, So Berlin Will Probably Hear It First—One Thousand Performers Required for Mahler's Eighth Symphony, to Be Heard in Munich Next Autumn—Paderewski Passes His Fiftieth Mile-Stone—Up-to-Date Program Music in Bungert's "Zeppelin Symphony"—La Scala Opens Season and Produces Cherubini's "Medea"—Lucienne Bréval Ahead of Mary Garden with "Salomé" in Paris**

WHAT is this? After congratulating ourselves for two years on the prospect of having the first say about Humperdinck's new opera, and after having our pleasurable anticipations, to say nothing of our pride, systematically fed by the Metropolitan's publicity department, the Emperor of Germany has spoken, and all our expectations for a "first performance anywhere" have been swept away by his breath.

A Berlin report quoted by the *Allegemeine Musik-Zeitung* has it that the Kaiser has expressed his astonishment that the première of Humperdinck's "King's Children" has been promised to the Metropolitan instead of the Berlin Royal Opera. Accordingly, steps are now being taken to ensure precedence to the German capital, after all.

The Kaiser is further credited with having expressed the wish, despite his personal dislike for the ultra-modern tendency, to see more attention paid to German productions, especially the works of contemporary composers, at the Royal Opera in Berlin.

**STRAUSS WEEK** in Munich next June will bring the Vienna Philharmonic Orchestra to Germany for the first time. This organization, which outranks the Berlin Philharmonic, the Leipzig Gewandhaus Orchestra and every other European orchestra, will be augmented to a corps of 150 players for this occasion, according to the press agent, and press agents are strictly veracious.

The three festival performances of Richard Strauss's operas will be held at the Prince Regent's Theater on June 23, 24 and 26. Three festival concerts will have the evenings of June 25, 27 and 28, and there will be two matinées as well. Strauss himself will be one of the conductors at the first festival to be dedicated to him; his bâton comrades will be Felix Mottl, of the Munich Court Opera, and Ernst von Schuch, of the Dresden Court Opera.

It has already been announced that Oscar Hammerstein has been placed on the honorary committee. His associate "most distinguished personalities" include Count von Hülsen-Haeseler, Intendant of the Berlin Royal Opera; Count Seebach, of the Dresden Court Opera; Albert Carré, director of the Opéra Comique, Paris; André Messager, co-director with Broussan, of the Paris Opéra; Hugo von Hoffmannsthal, author of the "Elektra" Strauss used; Ernst von Wolzogen, Hermann Bahr, Franz von Stuck, F. A. von Kaulbach, Count Moy, Carlo Placci, of Florence, and Countess Polignac, of Venice, with Baron von Speidel, of the Munich Court Theater, at the head.

It is now determined that Gustav Mahler's English Symphony—which is evidently a far cry from the composer's First—shall have its first performance at one of the special Mahler Concerts to be given in festival-loving Munich early in September. Mahler will stand godfather for his new offspring. The novelty, which, we are assured, is "a colossal work—the climax of Mahler's creations," described by the composer as his *Lebenswerk*, will draw upon "the largest technical apparatus ever demanded by an orchestral and choral work." It requires 1,000 performers—again the amiable press agent!—distributed among two mixed choruses, an orchestra of 150, a boy choir and eight soloists. Some visionaries are even hoping some means may be found of importing the New York Philharmonic Orchestra for the festival.

These concerts will be held in a new hall with a seating capacity of 5,000 in the Exposition Building.

ONE of the great pianists managed to slip past an anniversary a few weeks ago

soaring over mountains and valleys, towns and country; he flies with Zeppelin over Strassburg, where they circle about the Minster; he descends with him, hears the thunder-storm, experiences the sudden wreck of the airship and shares with Zeppelin the hope of an eventful victory of man over the air.

"All this makes great demands upon the listener's imagination, and I am inclined to believe that most of those present did not know just where they were and were glad when at last the melody of 'O Strassburg, O Strassburg, du wunderschöne Stadt' indicated that they were now with Zeppelin above Strassburg."

Notwithstanding an abundance of good thematic material and brilliant orchestration, the novelty seems to have left no very deep impression as an art work.

**L**OVERS of the Gilbert and Sullivan school of comic opera are lamenting the apparent failure of Gilbert and German's "Fallen Fairies" in London. Much—too much—had been expected of this work of Gilbert's old age with the composer of such charming scores as "Merrie England,"

connection with Richard Mansfield's London revival of "Richard III." His "Henry VIII Dances" and "Welsh Rhapsody" have made a place for him in the concert room.

**T**HE Wiesbaden tenor who has been engaged on a three-year contract for the Metropolitan, Heinrich Hensel, by name, has been invited to sing the principal tenor rôles in Wagner's "Ring" at Covent Garden next Spring. It is evident from this fact that Wagner is to be restored to the Covent Garden répertoire next year. Last season his devotees had to rest content with one performance of one work, "Die Walküre."

Hensel, by the way, has gained more notice through his suit against the Royal Intendant of the Wiesbaden and Berlin Royal Operas, which has resolved itself into a suit against his Kaiser as King of Prussia, than he has yet achieved by his singing. The press agent instinct is very much alive in the present-day German tenor.

**O**N Tuesday of last week Milan's venerable La Scala, of various and variable traditions, followed up its last year's revival of Spontini's "La Vestale" by giving an Italian audience its first opportunity of hearing the "Medea" of Cherubini, hitherto entirely unknown to his countrymen as a composer of opera. The production of this, the most suitable of the Cherubini operas for stage presentation, was described as "not only a most important artistic event, but also one of justice and vindication." Ester Mazzoleni created the name part in a production on which infinite pains had been spent to achieve an elaborate stage spectacle.

Three days before "Medea" Wagner's "Die Walküre" had opened La Scala's regular season. The other three "Ring" music dramas also are promised, as well as "Tannhäuser" and "Tristan and Isolde," all, of course, sung in the vernacular.

In addition to "Medea" two absolute novelties prepared are "Rhea," by the Greek composer, Spiro Samara, whose work was first produced in Paris and was sung last Winter in Rome, and "Margherita," the second in the "Faust" trilogy undertaken by Brüggemann, a Dutch composer, who has aimed at a more faithful representation of Goethe's poem than either Gounod or Berlioz achieved. The Scala authorities chose "Margherita" in preference to the first, "Dr. Faustus." The third, "Mephistopheles," is not yet completed.

Both Berlioz's "Damnation of Faust" and Meyerbeer's "L'Africaine," which was last given at La Scala twenty years ago, with Gayarre and Battistini, will be revived. "La Sonnambula" will be brought forward again for the benefit of Rosina Storchio. It was last sung at this house in 1897, by Regina Pinkert and Alessandro Bonci, who rejoined forces in this work ten years later, during the Manhattan's inaugural season. It seems that the lack of a suitable *Elvino* has kept it out of the Milan's répertoire of late years. Now the lyric tenor Giorgini is attracting attention by his steady advance toward stardom, and the rôle will be entrusted to him.

The roster of the company this year is as follows:

Sopranos and mezzo-sopranos: Rosina Storchio, Ester Mazzoleni, Gina Giachetti, Marianna Tschekkassy, Armida Parsi-Pettinella, Gisella Adorni, Carola Allegri, Linda Cannetti, Nini Frascani, Lina Garavaglia, Emilia Locatelli, Margherita Manfredi, Guglielmina Marchi, Lina Pasini-Vitale, Maria Puchlakowa, Gina Tandi, Giuseppina Zoffoli.

Tenors: Amadeo Bassi, Fausto Castellani, Aristodemo Giorgini, Giuseppe Krismer, Guido Vaccari.

Baritones and bassos: Benetto Challis, Giuseppe de Luca, Domenico Viglione, Borghese, Alfredo Brondi, Nazzareno de Angelis.

Singers for special engagements: Carlo Bonfanti, Cesare Spadoni, Romano Raspone, Luigi Baldassari, Costantino Thos.

Edouardo Vitale continues to be the *chef d'orchestre*.

[Continued on next page]



MIGNON NEVADA AS "ROSINA"

Mignon Nevada, the gifted daughter of the once great American singer, Emma Nevada, has just been engaged for six operatic performances in Florence. She will sing in "The Barber of Seville," in which she created such a sensation in Rome, and in "Rigoletto," with Battistini as the tenor. Mlle. Nevada has made great strides since her début in Rome two years ago.

which had its first performance the other day in Coblenz, with Willem Kes conducting. The Coblenzer Zeitung had this to say of the work:

"The listener is supposed to follow in spirit the first great flight of our celebrated air-navigator Zeppelin, which so suddenly came to an end near Echterdingen. He is expected to experience the preparations for the ascent and the blissful sensations of

"Tom Jones" and "A Princess of Kensington."

Edward German, who first established his right of succession to Sir Arthur Sullivan by the skill and tact he showed in completing the unfinished score of "The Emerald Isle," began his musical career as organ-blower to his father at a little church in Shropshire. It was in 1889 that he first tried his hand at incidental music in con-

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SINCE Richard Strauss magnanimously withdrew his objections to the production in France of the "Salomé" of M. Mariotte, the young army officer who claims that his setting of Oscar Wilde's drama was finished before he knew that Strauss had acquired the rights to it, the Isola Brothers have been planning to stage the novelty at the Théâtre Lyrique de la Gaîté, Paris. Before the mighty Teuton had placed his veto on it the work had one performance, and one that made the public ask for more, in Lyons.

Now in the Paris production, in the second half of January, Lucienne Bréval will have an opportunity of disporting herself as the skilfully press-agented daughter of *Herodias*. The Opéra's revival of Strauss's music drama is not due until after Mary Garden's return from her American season, when the Manhattan singing-actress will show Parisians wherein her conception of the unmoral young princess differs from the German-speaking *Salomés* of Emmy Destinn and Olive Fremstad.

\* \* \*

MAY MUKLE, the English 'cellist, who gained a strong foothold in this country during her two seasons here, is a member of the Norah Clench Quartet, one of London's best-known chamber music societies. The Hamilton, Ont., violinist, who gives her name to the quartet and who in private life is Mrs. Arthur Streeton, has Lucy Stone and Cecilia Gates as her other associates. At the last concert of their first series Ethel Smyth, composer of "Der Wald" and "The Wreckers," conducted a group of her songs, sung by Edith Clegg, with accompaniment of flute, harp, string trio and percussion.

George Henschel, back from a tour of Holland, sang songs by Franck, Pergolesi, Cimarosa, Schubert, Schumann and Brahms at the last concert of the Classical Concert Society. Ida Reman, an American pupil of Lilli Lehmann, had MacDowell's "Thy Beaming Eyes" and "The Bluebell" grouped with Duparc's "Invitation au voyage" and Faure's "Les roses d'Ispahan" at her second London recital. She had, too, an interesting group of old French songs, a sixteenth century "Rondel," Martini's "L'Amour est un enfant trompeur" and a Marie Antoinette song—"C'est mon ami."

Basil Sapellnikoff, the Russian pianist, brought his London visit to an end with a piano and 'cello sonata program with Alexandre Barjansky, a 'cellist from his own country. They played Chopin's Sonata in G Minor, op. 65; Beethoven's Sonata in A Major, op. 69; and César Franck's Sonata in A Major.

\* \* \*

THE pugilistic Kennerley Rumford, husband and defender against critics of Clara Butt, the English contralto, is one of those singers who are what they are despite family objections. The English baritone was employed in his father's office in Paris when he became acquainted with Sbriglia, the celebrated singing-master, who, hearing him sing at an informal little mu-

sical, urged him to adopt the concert stage. With this endowment young Rumford wrote to his parents in England, only to be summoned home peremptorily to find all his sisters and his cousins and his aunts and the other relations up in arms against his plan. He was given a fortnight for consideration and repentance, says *M. A. P.*, but at the end of that time, being still unshaken, he was sent back to Paris, this time as a pupil of Sbriglia.

\* \* \*

WHATEVER may be the position accorded to Sir Edward Elgar's Symphony in the last analysis in this country, there is no doubt of the impression it has made in Australia. A Sydney critic maintains that "in a work that entails an hour's continuous battery of the ear-drum the aural nerves are not quite in the condition to transmit the finer details to the brain." One of the London brothers or cousins or uncles of this reviewer explains that "a public unaccustomed as yet to modern development in music" cannot be expected to understand a work so elaborate and complex, but reminds his Colonial colleague that the "aural nerves" of the public in the home country have survived many performances of the symphony.

\* \* \*

IN a recently held song competition arranged by the "Maison du Lied de Moscou" the first prize of 500 roubles was won by Count Sergius Tolstoi, son of the great Leo. The second prize, of 200 roubles, went to Paul Vidal, concert-master at the Paris Opéra. The prize compositions will be sung by Frau Olenine d'Alheim.

J. L. H.

**"The Carol of the Century"**

LONDON, Dec. 15.—What has enthusiastically been hailed in England as the "carol of the century" is the joint work of Bishop Cox, of western New York, and Sir Charles Villiers Stanford, the eminent English composer. It is called "Carol, Sweetly Carol," and is composed in the manner of what the Germans call a *durchcomponirtes lied*; that is, the character of the music is modified according to the various sentiments expressed in the text. It was completed in less than eighteen hours, its melodies coming as an inspiration to the composer as he walked through the streets of London.

**Dayton Chorus in 101st Concert**

DAYTON, O., Dec. 27.—Tuesday evening, the 101st concert of the Dayton Philharmonic Society was given, under the direction of the newly-elected conductor, A. Leroy Tebbs. The assisting artists were Millicent Brennan, soprano; Elizabeth T. Wilson, contralto; Davil D. Duggan, tenor, and Henry Irving Fisher, baritone.

Mr. Tebbs is receiving sincere congratulations on all sides for the splendid work and if one may judge his ability as a director from this first concert, the Philharmonic is fortunate in having secured his services.

F. E. E.

**PROGRAM MUSIC TRACED BACK TO 15TH CENTURY****Some of the Pioneers in Its Development  
—Their Methods Contrasted with Modern Tendencies**

The earliest attempt at writing program music was made at the end of the fifteenth century, but there was little originality displayed in the choice of subjects, writes "A. D." in the *Toronto World*. In the seventeenth century titles were more impressive, and the most interesting early attempt was that of Johann Kuhnau (1660-1722), when he wrote his "Bible Sonatas," describing Scripture scenes, and furnished them with detailed explanations of the various events. Even then "he admitted that broad emotions could be published in music, but that textual explanation was necessary when anything else was attempted." Others also placed a limit to the length that music could go without the aid of explanation.

Purcell (1658-1695) in England wrote "King Arthur," in which shivering and teeth-chattering are described. Such representations are said often to have created much delight among the audience. Bach entered the field of descriptive music when he composed "Capriccio on the departure of my dearly beloved brother."

Some of the music that was headed with fanciful names did not really come in the category of program music, the titles being often given after the music was composed.

Handel did not attempt to describe in music without the aid of words, and, although a number of Haydn's symphonies are distinguished by names, yet he soared more in the realm of absolute rather than of descriptive music. Mozart did also, yet he greatly improved dramatic music by illustrations placed among the notes. Beethoven said that when composing he always had a picture before his mind, but in only two instances has he described it in detail, and then without departing from the orthodox artistic form he gave in his Pastoral, a splendid precedent for program music. "In this, as in most works of the higher kind of program music, the composer seeks less to imitate the actual sounds of nature than to evoke the same feelings as are caused by the contemplation of a fair landscape, etc."

Berlioz wrote nothing that was not directly or indirectly connected with poetical words or ideas, but, as it is said, his love for the weird and terrible has lamentably repelled public admiration. Mendelssohn's overtures are not all program music. "Some are pieces that assume only a definite color and character," and thus far many modern pieces go. But music when accompanied by words can never be too descriptive or too dramatic, as is shown in the great works of Weber, and especially Wagner.

However, the taste for music that means something has gradually and wonderfully increased, and people generally are not sat-

isfied with a mere quotation of verse or even a mere title suggesting the import of the composition, and the great masses of modern music testifies that little is now composed which may be called mere tonal structure and which has no meaning outside of that. So modern composers are doing on a much larger scale what the fathers of program music did in a very primitive way. "Kuhnau set forth to depict the conflict between David and Goliath by one player and one instrument, an undertaking for which Richard Strauss would need 125 men." The tone poems of Richard Strauss, the great modern realist, are all program music.

Indeed, "to-day no one is willing to compose music in the broad and indefinite manner of the early sonata writers." Every one has a profound message to give, and the program has become virtually a necessity.

**Cincinnati Musicians Have Holiday**

CINCINNATI, Dec. 27.—Aside from the oratorios being given in some of the churches and special programs of sacred music, nothing of musical importance has taken place during the past week in Cincinnati. Leopold Stokowski, director of the Symphony Orchestra, is spending a few days in the East, since there is an interval of three weeks between the third and fourth concerts, and rehearsals will not be resumed until about January 1.

Just at present interest centers in the coming of the Manhattan Opera Company, which will be assisted by members of the Cincinnati Symphony Orchestra in three performances to be given December 27 and 28.

Frank van der Stucken, conductor of the May Festival, is spending the holiday season here, and rehearsals of the festival chorus are progressing without interruption. For the past several weeks the chorus has been rehearsing Handel's "Judas Macabaeus."

F. E. E.

**New York College of Music Concert**

An enjoyable concert was given by the students of the New York College of Music on the evening of December 17. Hannah Friedman opened the program with a performance of Liszt's Tenth Rhapsody, and was followed by the "Elegy," for violin, by Bazzini, played by Fred Busch. Irene Korman gave the great contralto aria from "Samson and Dalila" and Rachel Sapirstein rendered the first movement of Reinecke's Piano Concerto. The remaining participants were Edna Wuestenhofer, violin; Dorothy Beaumont, soprano; Hermann Margalieff, piano; Lillian Wadsworth, Seraphin Corrigan, Mabel and Irene Korman, Frances Tucker and Viola La Bretta. One of the notable numbers on the program was the double trio for ladies, "There Shall Be Light," from Gaul's "Holy City."

Ida Reman, an American pupil of Lilli Lehmann, followed up her London début with a second recital there last week.

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**CARUSO INDUCED FRENCH CONTRALTO TO CROSS THE OCEAN**

Marie Delna, Who Comes to the Metropolitan This Season, Has Always Dreaded the Sea Trip, but Has Finally Consented to Risk It—Some of Her Operatic Portrayals



Marie Delna in Various Rôles: On the Left (Top) in "Le Prophète"; (Center) "Don Juan"; (Bottom) "Orphée"; (Center) "L'Ouragan"; Right (Top) "La Vivandière"; (Center) "Carmen"; (Bottom) "La Prise de Troie"

The coming of Marie Delna to the Metropolitan this season promises to arouse a degree of interest such as has centered in few of the many débuts on the American opera stage in late years. Mme. Delna ranks as one of the greatest French contraltos of the day, and will be an acquisition that will add still further impetus to the

present vogue of French opera in New York.

All previous attempts to entice this singer away from her beloved Paris for a few musical months in the, to her, undiscovered New World had failed when Andreas Dippel made her an offer last Summer that made her more amenable to persuasion. Even then her horror of the ocean voyage might have gained the victory had not

other Metropolitan artists she chanced to meet laughed at her nervousness. Enrico Caruso, it is understood, was one of those who helped Mr. Dippel to carry the day. He talked her into the right and proper frame of mind in regard to a New York season when they were chattering one evening in a café at Ostende, where he sang for the first time after his rest.

While preparing for her American visit

Mme. Delna has been filling a guest engagement at the Théâtre Lyrique de la Gaîté, Paris, under the direction of the Isola Brothers. There she has been appearing in "La Favorita" and Meyerbeer's "Le Prophète." One of her greatest successes has been won in the name-part of Godard's "La Vivandière." When Bruneau's "L'Attaque du Moulin" was produced at Covent Garden several years ago she was especially engaged for the principal female part. It was especially in view of the contemplated production of this work at the New Theater that she was engaged for the Metropolitan company, but she will also be heard here in most of her other important rôles, including that of *Orfeo*, in Gluck's opera of that name.

**MUSIC IN PROVIDENCE****Sousa's Band Among the Attractions of a Busy Week**

PROVIDENCE, R. I., Dec. 27.—An interesting recital was given last Friday night, when an evening of music and reading was given by Emil Mahr, violinist, assisted by Nathan Haskell Doyle, reader. Mr. Mahr's first number was Spohr's Concerto No. 9, in D minor, which he played with splendid technic, and his entire program was especially well rendered. The accompanist was Mrs. E. Mahr, who played with fine taste and sympathy.

Sousa and his band gave concerts both afternoon and evening at Infantry Hall, Saturday, to extremely large and enthusiastic audiences. The band was assisted by Frances Hoyt, soprano; Grace Hoyt, mezzo-soprano; Florence Hardeman, violinist, and Herbert L. Clarke, cornetist.

Albert L. Ladd, musical director of the Choral Society of Trinity Union M. E. Church, was given a pleasant surprise by the members of the society Friday evening, when Christopher B. Pearce, who has been bass soloist at the church for over twenty-five years, presented to him in behalf of the society a silk plush case containing a sum of money in gold. Last week the society presented Bradbury's Cantata, "Esther, the Beautiful Queen," and to show their appreciation of his efforts in this production the society decided to make Mr. Ladd this gift.

G. F. H.

**Flora Wilson's Kansas City Success**

KANSAS CITY, Dec. 27.—At her recent concert in Casino Hall, Flora Wilson again proved herself an artist of splendid qualities. Her natural grace and charm of presence and the ample volume of her voice combine to give promise for great success in stage work. At this concert, in which she was assisted by the splendid young violinist, Karl Klein, she sang selections from "Traviata," "Romeo and Juliet" and "Dinorah," in addition to the more lyrical "Villanelle" of Chaminade, and "Wood Pigeons," by Liza Lehmann. In all of these the perfection of her technic was clearly shown, and her hearers rewarded her with much applause.

**John Young's Success in "The Messiah"**

WILLIAMSTOWN, MASS., Dec. 27.—"The Messiah" was presented by the Mendelssohn Choir on the evening of December 16. The performance of chorus and soloists was worthy of much praise, and the orchestra, composed chiefly of students of Williams College, played in excellent style under the able direction of Sumner Salter. John Young, the New York tenor, scored a popular success as soloist.

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## GLOOMY EYES WIN A BRIDE FOR HARTMANN

Pale Face and Long Hair Also Play a Part in Ocean Liner Romance

According to Vance Thompson, the Paris correspondent of the New York *American*, Arthur Hartmann, the young and well-known violinist, is the latest one to have lost his heart under unusual and romantic circumstances.

The happy event, it is reported, occurred on one of the transatlantic liners last month, when, after two days aboard the artist became acquainted with one Marie Tucker, the foster-daughter of a Mrs. Stevens, of Buffalo. With Hartmann it was a case of love at first sight, and he was not at all backward in assuring the young lady of the fact. She agreed



Arthur Hartmann, showing the "pale face, gloomy eyes and long hair."

that he was quite right, told her friends that "his pale face, gloomy eyes and long hair were irresistible," and after deciding that his "former wife and the two children in Germany" need prove no hindrance to her own happiness, gave her consent. Mrs. Stevens counselled patience and cooler deliberation, but by the time the steamer was in sight of land she herself approved of the match, and after a stay of three weeks in Paris she was thoroughly enthusiastic. On Wednesday, December 22, the wedding ceremonies were accordingly solemnized, the chief wedding gift—a sumptuously furnished Parisian apartment with a three years' lease paid in advance—being presented by Mrs. Stevens herself.

### Extra Sousa Concert

John Philip Sousa and his band will give an extra New York concert at the Hippodrome on Sunday evening, January 2. The program will be entirely new.

Mascagni's new opera, "Sibylla," deals with a romantic tale from the Albruzzi.

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### MUSIC IN COLUMBUS

"Aida," "Lucia" and "Trovatore" on This Week's Program

COLUMBUS, O., Dec. 26.—This week the National Grand Opera Company will give "Aida," "Lucia," "Trovatore" and "Traviata" at the Colonial Theater. It is their first appearance in Columbus.

Florence Claxton Hall, mezzo-soprano; Henry Irving Fischer, baritone, and John Newman Hizey, violinist, will give the next twilight recital at the University January 7.

Ella May Smith spent the last week in Pittsburgh hearing Hammerstein's stars on their first appearance in that city, and wrote glowing accounts of each presentation. A party of Columbus music lovers will go to Cincinnati to the season which begins next week.

Robert W. Roberts, who has been leading the Welsh Presbyterian choir of sixty voices and the Cambrian Club of men singers, has been engaged to direct the Chillicothe Choral Society.

Henriette Weber, of the Chicago Musical College, is spending Christmas vacation with her parents, Professor and Mrs. H. A. Weber, on Forsythe avenue.

The Girls' Music Club will be assisted in their January concert by Ada Bulen Hidden, violinist, of the Women's Music Club. The program is arranged by Frances Marie Fisher, and Mildred Gardner, Aileen Conners, Winifred Emory, Edith Steikley and Mary Louise Lewis will give the numbers.

H. B. S.

### Tina Lerner in Madison

MADISON, Wis., Dec. 28.—Lovers of the musical art at Madison, Wis., seat of the University of Wisconsin, listened to a most exquisite recital recently, when Tina Lerner, the young Russian pianist, appeared at the Woman's Building of the university, under direction of Clara Bowen-Shepard. The presto of the "Rondo Capriccioso" of Mendelssohn, the "Witches' Dance" of MacDowell and the "Dance of the Elves" in the Liszt arrangement of the Mendelssohn music to "Midsummer Night's Dream" brought into play a wonderful deftness.

Ferruccio Busoni won a new triumph at a recent concert of the Berlin Philharmonic Orchestra, when he played Beethoven's "Emperor" Concerto, Arthur Nikisch directing.

Leo Blech's "Versiegelt" continues its success as the most popular one-act opera in Germany.

Joseph Lhévinne, the Russian pianist, has been giving recitals in Berlin.

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## PITTSBURG ADMIRERS HAMMERSTEIN STARS

But Severely Criticises Chorus Work in His Week of Operas.

PITTSBURG, Dec. 27.—Oscar Hammerstein's song birds from the Manhattan Opera Company made a highly favorable impression during the season of grand opera in this city last week, but Mr. Hammerstein is being criticised by many for the manner in which the stars were supported in chorus work. Some of the newspaper critics were severe as regards the choruses. The work of the stars, on the other hand, could not have been better. In any event, instead of taking \$50,000 out of Pittsburgh, Mr. Hammerstein took only about \$27,000, but he made money nevertheless.

On Friday night Mme. Tetrazzini was unable to appear—her throat was sore and she could not undertake the character of *Lucia* in the opera of that name. A physician who was called to the Hotel Schenley said that if she sang that night she might never sing again. The receipts for Friday night were \$4,800, and this was returned to the subscribers, many of whom exchanged their seats for "Jongleur de Notre Dame," which was given a splendid presentation Saturday afternoon by Mary Garden. Tetrazzini left yesterday for Cincinnati, where she is to appear to-night. On Wednesday night the diva acted the rôle of *Violetta* in "Traviata," with extreme skill, and exhibited remarkable emotional strength. She was most effective vocally, and the usual embellishments to her singing were accomplished with remarkable ease. McCormack, Polese, Mlle. Egner, Mlle. Severina and Fossetta all made distinct successes. Conductor Anselmi led the Pittsburg Orchestra with a masterly hand, the playing of the orchestra being one of the delightful features of the opera.

Thursday night Miss Garden made her first appearance before a Pittsburg audience, and her singing and acting in "Sapho" scored for her a veritable triumph. She drew the largest house of the week, and showed herself to be a marvelous emotional actress. Mme. Walter-Villa, in the rôle of Irene, and M. Dufranne as Jean's father made much of the parts assigned to them. M. Dalmore, in the rôle of Jean Gauvin, also triumphed.

In the final performance Saturday night "Cavalleria Rusticana" and "Pagliacci" were the double bill. Eva Grippon made her first appearance here as Santuzza in the

former and made a good impression, and Nicola Zerola triumphed as *Canio* in "Pagliacci." Zerola made his first appearance before a Pittsburg audience, and everybody who heard him hoped that it would not be his last. He sang the rôle excellently and acted the part better than Caruso ever did. That was the general verdict of all who heard him. His delightfully clear, fresh quality of voice was the admiration of everybody who heard this fine dramatic tenor.

The stars of the Boston Opera Company will begin a season of opera at the Nixon Theatre next Monday.

A large number of Welshmen from all parts of Greater Pittsburgh competed last Saturday night in an eisteddfod at the Oakland Presbyterian Church. The prize for the challenge solo was won by E. J. Napier. The Oakland school pupils won the prize for the best children's chorus. Professor J. P. McCollum, director of the Mozart Club, was the adjudicator in music, Mrs. E. H. Scott in English and recitations, and W. L. Myles in poetry and Welsh literature.

Little eleven-year-old Hattie Glomb, whose splendid ability as a pianist was fully set forth in MUSICAL AMERICA some time ago, recently appeared here in vaudeville. Director Emil Paur, of the Pittsburg Orchestra, predicts that the child will some day become one of the most remarkable women pianists the musical world has ever heard.

Hollis Edson Davenny, who is gaining a reputation as a baritone, has taken Silas J. Titus's place in the Sewickley Presbyterian Church choir while the latter is touring Panama with the other members of the choir.

Last week being Christmas week, the Pittsburg Orchestra did not give its usual concerts, but will perform this week. Sig. Anselmi, under whose baton the orchestra last week played "Tosca" and "Traviata," declared that the Pittsburg organization is one of the best he had ever had the pleasure of conducting. Mary Garden also sent her compliments to the orchestra.

Edward Osler, of Cincinnati, a personal friend of James Bagley, organist and choir director of Calvary Episcopal Church, appeared Saturday as the soloist at a special Christmas service at Calvary Church. It is reported that the congregation hopes to secure the services of the youth, who has a remarkable soprano voice.

E. C. S.

"La Danse Noire," with music by Franz Lehár, is introduced in the pantomime, "Ma Gosse," of which Yves Mirande and Henri Caen are the authors, and which is soon to be given in New York. Edne Mollen will play the leading rôle and the cast will include M. Durand, a celebrated French singer, and M. de Feo.

Leon Raines, the American basso, who made "guest" appearances at the Metropolitan last Winter, is singing at the Dresden Court Opera this Winter.

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## MR. KERR SCORES IN YORK

Basso Sings English, Italian, Norwegian, German and French Songs

YORK, PA., Dec. 27.—Singing the "Evening Star" from "Tannhäuser," the "Toreador" from "Carmen" and a number of songs in Italian, Norwegian, German and French as well as English, U. S. Kerr, the popular basso, provided a considerable amount of enjoyment for a select and musical audience in Christ Lutheran Chapel on the evening of December 21. The approach of the holidays explains the fact that the hearers were not more numerous, an unfortunate fact when one considers how seldom an artist of the splendid qualities of Mr. Kerr is heard. His rendering of the difficult Wagner and Bizet numbers could scarcely have been improved upon, but his noble resonant voice and admirable style served him equally well in the lighter English songs. Particularly noteworthy was Ward Stephens's "To Horse! To Horse!" a stirring hunting song, full of buoyant melody, which the singer gave in an incomparable manner. The composer of this song is a thorough musician and the organist of the First Presbyterian Church in New York.

Elsie R. Miller, a graduate of the Peabody Conservatory, has been appointed or-

ganist and choir director of St. Paul's Methodist Church. Miss Agnes, of the Peabody, has been appointed organist of Central Methodist Episcopal Church. Both positions are with important Baltimore churches.

## Peabody Concert Bureau Has Gratifying Success

BALTIMORE, Dec. 27.—The concert bureau which was organized at the Peabody Conservatory this season to give concerts in neighboring cities and States as a part of its music extension work, has met with gratifying success and encouragement. Many requests have come from colleges, musical clubs and other organizations. Frederick R. Huber is manager of the bureau.

Harold Randolph and Ernest Hutcheson have just returned from St. Louis, where they gave a two-piano recital. Among the January engagements under the direction of the concert bureau are Emmanuel Wart, piano recitals at Mary Baldwin Seminary, Staunton, Va.; Virginia College, Roanoke, Va.; St. Mary's School, Raleigh, N. C.; Ernest Hutcheson, piano recital at Music Lovers' Club, Rome, Ga.; Jeno Sevely, violin soloist, at Harmonic Singing Society, Baltimore; Rosine Morris, pianist; Mrs. George Siemann, vocalist, and Harry Sokolove, violinist, at Young Men's Christian Association, Baltimore.

W. J. R.

## SOUSA HOLIDAY CONCERT

## Popular Director and Band Appear at New York Hippodrome

John Philip Sousa and his band, assisted by Virginia Root, soprano; Florence Hardeman, violinist, and Herbert L. Clarke, cornetist, gave a grand holiday concert at the New York Hippodrome on Sunday evening, December 26. The concert was an exceptionally fine one, and the admirers of the popular bandmaster were there in great numbers. The program was as follows:

Bach, "The Well Tempered Clavier;" Chorale and Giant Fugue; Clark, Waltz "The Débutante;" Sousa, Suite "Maidens Three;" Battan, "April Morn," soprano solo, Virginia Root; Wagner, "Prelude and Liebestod" from "Tristan and Isolde;" Lehár, "A La Cossack;" "Kakushka;" Lincke, Valse, "Venus on Earth;" Sousa, March, "The Glory of the Yankee Navy;" Violin Solo, Sarasate "Zigeunerweisen;" Florence Hardeman; Sousa, "Mars and Venus."

Besides these nine selections there were at least twice as many extra numbers played, including humoresques on "Harrigan" and "My Wife's Gone to the Country" and the usual stirring Sousa marches.

## Hammerstein Stars at Peace

That the utmost friendliness has succeeded the bitter operatic war of last season between Lina Cavalieri and Mary Garden over the singing of "Thaïs" is apparent

from the announcement that Mme. Cavaliere has agreed to sing in support of Miss Garden in "Griselda," which is soon to have its first production in America at the Manhattan Opera House. It will be recalled that Marguerita Sylva deserted the Hammerstein standards a few weeks ago because she was cast for the same rôle in "Griselda" which Mme. Cavalieri is to sing.

## Metropolitan Company Plans Baltimore Improvements

BALTIMORE, Dec. 27.—The Metropolitan Opera Company has recently purchased lots and buildings adjoining the Lyric, where grand opera is given, and Manager Bernhard Ulrich, in explaining these purchases, says in a published statement that "the Metropolitan Opera Company wants to see Baltimore become one of the operatic centers of the country. The Metropolitan Opera Company now has property enough on both sides of the Lyric to permit of costly and extensive improvements. The only thing necessary to the realization of a great opera house for Baltimore is the enthusiastic appreciation of opera. All that the directors of the Metropolitan want of Baltimoreans is their support of the operas. With the co-operation of the Baltimore opera lovers the Metropolitan company will begin improvements in Baltimore that few cities can boast."

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## ARE SINGERS, LIKE POETS, BORN OR MADE?

**Max Heinrich Shows How Young Vocalists Lose Opportunities in Early Life by Having Their Musical Studies Misdirected—A Plea for the Pursuit of Instrumental Music as an Adjunct to Singing**

By Max Heinrich

[EDITOR'S NOTE.—Mr. Heinrich's letter addressed to MUSICAL AMERICA two weeks ago, in which he pointed out that the popular belief that anyone can be taught to sing simply by imitating a master is a fallacy, serves as a prelude to a series of articles he has consented to write for this paper.]

Were it possible to compel young students of the art of singing to pursue at the same time the careful study of the piano, or violin, or both (if such has not been the case already in childhood), an extraordinary advance in the art of singing would ere long manifest itself.

The study of harmony—or at least its rudiments—might likewise be strongly recommended. Sad indeed is it to observe a student, the possessor of a fine natural voice, struggling along his weary way, picking out the progressions of the notes of the "tune" (as he terms the melody of song or aria) with one finger; or possibly playing an accompaniment (so called) in which there is scarcely one measure correct—no, not even the measure "rest."

Keeping time also being an important detail in singing artistically, or being perhaps assisted by a mediocre accompanist, playing—save the simpler measures of the accompaniment—a progression of harmonies or passages of a trifle more than ordinary difficulty without any pianistic technic whatsoever, thereby imprinting on the student's ear and mind an entirely erroneous conception of the composer's meaning and intent, that when once that student hears a really correct and artistically played accompaniment he finds himself strangely bewildered, yet at the same time carried along like on wings, in a manner astonishing and remarkable to any previous experience.

No doubt such accompaniment immeasurably assists the singer, and it cannot be contended that such accompaniment is only necessary in the concert room, where indeed it will frequently save a mediocre singer and surround the delivery of his songs with an artistic atmosphere only partly created by the singer. Leaving, however (at present at least), the concert room

entirely out of consideration, the student undoubtedly is greatly assisted and far more rapidly advanced by an at least *musicianly* played accompaniment in his study of intricate, difficult compositions, be they Bach, Brahms or Strauss. Without it the student needs must find himself far in arrears in studying new and difficult works which perchance he may be called upon to perform at short notice, either in public or in the studio.

All of which brings me to the belief that this much-abused word, accompanist, "has suffered more insult than any other in the entire music dictionary, and finds its acme of insolence in the oft-given answer, "No, I cannot play the piano well—that is, only well enough to play my own accompaniment!" And what has all this to do with the question, Are singers born, or made?

Observe the child singing in the choir or in the home (and I mean the child of the age of from six to twelve years); how does that child know itself to be the possessor of a singing voice? What is it compels one child to sing while others talk? First of all, undoubtedly, it is the divine, unexplainable "compellance" to sing enforced by that child's musical intelligence (in embryo), and it is, lastly, that child's appreciation of "poetic form," derived from it knoweth not where. These are the three main factors which prompt the child to invent a melody to a favorite little poem, or memorize a melody already provided by one or another composer, and that compelling desire to sing grows stronger and stronger as the poem becomes more and more a part of the child, permeating the child's mind until it almost seems to be the conception of his own brain. Have we not all of us observed this wonderful, intuitive act?

Then has the child's time arrived (no matter how young) to receive the helping hand of parent or guardian to secure the services of a good musical instructor on the piano or violin (not in singing), and behold! soon will the little voice develop, and in a manner quite different than it would without this musical assistance. Very soon will the child show a conception (*auf-fassung*) in this or that little song quite its own; it will exhibit the rudiments at least of diction, the delivery as a whole will show a future "personality." Left alone, without

such musical help, the little talent probably will "run to seed," become vague instead of formed, and, if not entirely lost, grow up to become a mediocre singer, such as we find only too often. That same progress which literally would have been child's play to the child becomes, if not an entire impossibility, at least an irksome difficulty to that same child at twenty or more years of age. The voice (unless lost during mutation or through some other cause) is still present, but the valuable musical intellect, the gradual development of a reasonable technic on the instrument, is stunted, and we have a mediocre singer, a weak and sickly shrub where possibly we might have grown an oak.

Yes, I know that nearly all the great singers on the operatic or concert stage have "arrived" in spite of the means here advocated, but we must not pry too deeply into their "art" of singing.

Opera singers have the advantage generally of exceptional natural voice, in the matter of strength, range and quality (timbre), but how many of them, for example, give delight in a concert room, singing a classic song? How many? Stripped of their several dazzling accessories of costume, scenery, action and orchestral accompaniment, most of them appear to feel on the concert stage like the proverbial fish out of water. And who shall say that they could not have acquitted themselves with equal high honor on the concert stage in the most of all difficult art of classic song singing had they had either the opportunity or else strength of will and power of application to faithful study in their youth? Do we not daily hear expressions of regret in this respect? I know there are teachers (!) who will deny this, who will aver that they can teach any one how to sing, teach any one to appreciate and love poetic form (which love and appreciation indeed go hand in hand with artistic singing, though naturally it does not imply that the poet or lover of poetry therefore should be the finest of singers—for singers, like poets, are born).

I know, I say, there are such teachers, but their claims contain not one modicum of truth; they are, to put it mildly, bluffing an unsophisticated general public! Here endeth the first lesson.

### VON KLENNER PUPILS SING

**Advanced Students of New York Teacher Interest Large Audience**

The advanced pupils of Mme. Von Klenner, of No. 301 West Fifty-seventh street, on Tuesday evening of last week gave one of the most interesting recitals held in this studio this season. The recital was well attended and the audience expressed its approval by hearty applause. Those who participated in the program were as follows: Camilla Elkjaer, Bessie A. Knapp, May Lines, Gertrude Heins, Lucille McKeever, Lillian Brodsky, Regna Ahlstrom, May E. Lines and Ruth Winslow.

Particularly worthy of mention was the singing of David Arthur Thomas, a young Scotchman, whom Mme. Von Klenner discovered cutting stone on the new St. John's Cathedral. He is the possessor of a rich tenor robusto, which, under the careful training of Mme. Von Klenner, has developed wonderfully. Another pupil of Mme. Von Klenner, who is the possessor of a remarkable

soprano voice, is Lillian Brodsky, who is but fourteen years old, and shows great possibilities.

Other pupils who deserve mention are Bessie A. Knapp, director of the vocal department at Dickinson College, Williamsport, Pa.; Camille Elkjaer, who has aspirations for grand opera, and Regina Allstrom, who is to be congratulated on her fine enunciation.

### Spokane's New Orchestra in Concert

SPOKANE, WASH., Dec. 24.—The initial appearance of the newly organized Spokane Symphony Orchestra, under the direction of Karl Riedelsberg, recently attracted a very large audience to the Spokane Theater. The program proved to be one of the best ever heard in this city, and each number was so well rendered as to be greeted with loud applause. Naturally, the orchestra has not yet attained the perfection of smoothness, but it cannot be doubted that with frequent performances and rehearsals great things may yet be expected.

### PLYMOUTH SOCIETY SINGS

**Noted Soloists Assist Director Stevens at Christmas Choral Concert**

PLYMOUTH, MASS., Dec. 27.—The Plymouth Choral Society, Charles B. Stevens, conductor, presented an interesting miscellaneous program at the first concert of the third season of the organization last Tuesday evening. The society was assisted by Josephine Knight, soprano; Harriet A. Shaw, harpist; Alice Brown Hall, organist; Annie Lane Alden, pianist, and a male chorus. The soloists and the society were warmly applauded, and Conductor Stevens was also recognized by hearty applause from the audience, which entirely filled the auditorium.

The numbers on the program were as follows: "Unfold, Ye Portals" and "Lovely Appear," from "The Redemption," Gounod; "Sylvia," Protheroe; "Hymn to Music," Billeter; "The Beleaguered," Sullivan; "Slumber Song," Lohr; "Greeting to Spring," Strauss; "The Pilgrims," Chad-

wick. Miss Knight, air from "Manon," Massenet; "Vous dansez, Marquise," Lehmann, and "The Lark Now Leaves His Watery Nest," Parker; Miss Shaw, "Dance of the Fairies"; Miss Alden, Concert Etude, Godefroid.

D. L. L.

### THE SUNDAY NIGHT CONCERTS

**Snow Storm and Illness Cause Substitutions in Both Opera Houses**

The severe storm was responsible for at least one disappointment at the Manhattan concert last Sunday night. Eva Grippon, who was to have appeared, was snowbound somewhere between Pittsburgh and this city, and sent a telegram to that effect. Mme. Doria and M. Lucas were on the sick list and also failed to materialize. Thanks, on the other hand, to Pepito Arriola, Mme. Gerville-Réache, Mario Sammarco, Gilbert, Duffault, and Mmes. Duchêne and Cavalieri, no one left dissatisfied. The diminutive pianist again roused wonder and delight by a remarkable performance of a Liszt "Liebestraum" and was applauded to the echo and obliged to play a Rachmaninoff prelude as an encore. Mme. Gerville-Réache, though called to fill the place of Mmes. Grippon and Doria at short notice, sang with all the richness and opulence of voice that she has taught her hearers to admire, and showed no trace whatever of the influence of the inclement weather. The same was true of Sammarco, who never disappoints his hearers, and whose wonderful art seems to increase with every successive appearance.

The orchestral numbers, played under the direction of M. de la Fuente, included the ballet music from "Samson and Delilah" and Rubinstein's "Toreador and Andalouse."

At the Metropolitan concert the soloists were John Forsell, Edouard Clément, Bernice di Pasquali, Leonora Sparkes, Alma Gluck, Jane Noria and Herbert Witherspoon. Owing to a severe indisposition, Florence Wickham, who had also been scheduled for the evening, failed to appear. Mr. Forsell's contribution was the "Largo al Factotum" air from the "Barber of Seville," while Mr. Clément was heard in songs by Weckerlin and Schindler. One of the noteworthy features of the concert was the delivery of "Dich Theure Halle" by Jane Noria. Her singing was marked by great beauty and finish, and there was full expression of the joyous exultation which characterizes this music. Under the direction of Max Bendix the orchestra played the "Euryanthe" overture, Massenet's "Scènes Pittoresques" and Tschaikowsky's "Marche Slave."

### Women to Rival Men's Chorus

YORK, PA., Dec. 27.—Rehearsals have been begun by the female chorus of the Schubert Choir for the midwinter concert of the society Thursday evening, January 20. The selection of the music has been made by Dr. Henry Gordon Thunder, the conductor, and the young women will make every effort to outrival the male members of the chorus. The male chorus is expected to study "Samorgh" for the first time at the rehearsal this week. The words were composed by Mrs. Henry Gordon Thunder and set to music by her husband. Both choruses will be included in the program to be given at the first concert of the present season.

Horatio Connell, the Philadelphia baritone, has engagements in England awaiting his return from his present tour of this country.



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## JANE NORIA TELLS HOW TO BE HAPPY, THOUGH A PRIMA DONNA

**"Don't Worry About Little Things and Just Keep Cheerful" Is Her Philosophy—Jealousy Is a Disease, Traceable to a Little Nerve in the Back Part of the Head, She Maintains**

The good-luck spirit of the Billiken hovers about Jane Noria. She is the apostle of good cheer. She knows all the recipes for keeping happy. Some day she says she is going to write a book on the futility of care, and yet she is one of the most promising singers of the Metropolitan Opera Company.

"There is no reason why an opera singer should not be as happy as any other woman," said Miss Noria to a MUSICAL AMERICA interviewer the other day. "I know I am."

The interview took place in the cozy apartment of the singer in West Forty-sixth street. It is simply and beautifully furnished. There are no exotic pictures upon the wall, nothing depressing. The sunlight comes streaming through the window, and everywhere is the reminder of the home, and not the studio. As the MUSICAL AMERICA man emerged from the elevator he heard peals of laughter inside of the

with no thoughts of a career to dampen her spirits. She wore one of the blue, form-clinging afternoon gowns which prima donnas must bring over with them from Paris, because few of them are to be seen in homes in this country.

"I am so glad I have a home and am not living at a hotel," the singer said. "When I came here this season I lived at one of those immense, skyscraping fashionable hotels near Longacre Square, and there was not a minute that I could call my own. There is no privacy about these places. One is just settled to enjoy a few moments' repose or to study a rôle, when there is a tap on the door. Your maid admits a strange-looking man. 'I am the window-cleaner,' he says, and he busies himself for two or three minutes about the windows. He disappears. You compose yourself. Another knock comes to the door. Your maid admits another man. 'Pardon, madame,' he says. 'I am the telephone man.' He goes to the phone, picks up the receiver, talks a moment and then he disappears. A few minutes later there is another visitor, also on official business connected with the hotel, and so it goes all the day long. It is nerve-racking.

"Now, I like quiet. I must have at least two hours a day to myself, and I manage to steal those two hours somehow or other. All my friends know this, and they respect my time and do not encroach. I love my friends, and want them to see me, and we have very good times."

The talk drifted along lines of the artistic temperament.

"Of course, I have the artistic temperament," she said, "but one can be happy despite that. I am a very good philosopher, and I never worry about little things. I do not make mountains out of molehills. I just keep cheerful and go on doing my very best. If my work is criticised by the newspapers, I do not sit and pout, but I regard it as a spur and try harder than ever to remedy any defect that is pointed out if I think that the criticism is merited. If a distressing incident happens at the opera house, I analyze the situation carefully and make the best out of it. Many estrangements grow out of misunderstandings, and a little common sense could have prevented them. I try to adjust delicate situations with common sense."

"Have you ever suffered from jealousy?" the singer was asked. She became very serious, and said emphatically:

"Never. Never. And while we are on the subject of jealousy, I want to say that it is a disease. Some people cannot help being jealous. It is an affliction, and usually there is no excuse for it. An Italian medical man of considerable reputation has made a long study of jealousy, and he has proved absolutely that it is a disease, and that it can be traceable to a little nerve in the back part of the head."

"And jealousy is such a useless emotion. If one of the women singers at the Metropolitan makes a success in singing a rôle with which I have been identified it makes me happy. I never wish to hear or see the



Mme. Noria as "Tosca"

failure of another singer who works hard and is honest.

Miss Noria admits that she is superstitious. She has a penchant for jade and queer knicknacks. She carries a collection of little curios about with her everywhere; that is, everywhere except on the stage.

"Once I had my little collection tied into a small package and I had it tucked into my corsage when on the stage. I fell and hurt myself," she explained, "and I keep those curios in some other hiding place now. I date on scarabs and cameos from Far Eastern cities. In walking along the street, when I come to a curb, I step upon it first with my right foot, and on alighting from or stepping into a cab I always do it with my right foot first. Most singers and musicians have superstitions of some sort, but you know it is not confined to us."

"I was reading one of Macaulay's essays the other day about Dr. Johnson, and his eccentricities and superstitions could not be matched by any singer I know. One of his peculiarities was to count trees as he went by them. One day he was walking down the street and he had counted one hundred trees. Then he became absent-minded and forgot the number he had counted, and so he retraced his steps and, starting all over again, began the count anew."

In talking about the beginning of her career Miss Noria said:

"I am a St. Louis girl, and I have always wanted to be a singer. I loved music almost as soon as I could walk, and it gave me rare delight to hear any one sing. One of my most treasured early possessions was one of those little Swiss music-boxes, which I carried about with me everywhere, and of which I was more fond than I was of dolls. I held the music-box in my hand when I dropped off into dreamland at night, and it was always with me. One day I had a bad tumble and fell downstairs, and my music-box was smashed. I stopped crying over my own bruises and wept over my shattered music-box. Then I carefully

gathered up the pieces and they are among my most treasured possessions. My father

[Continued on next page]



Mme. Noria as "Manon"

apartment. Mme. Noria was entertaining some women friends, and every one was in good humor. Her apartment often is transformed into a salon, and in it meet critics, singers, musicians, newspaper men and well-known New Yorkers who are in business or the professions.

Noria was the most girlish member of the party and the most buoyant. Her brown eyes twinkled with the merriment of the young woman just out of boarding school,

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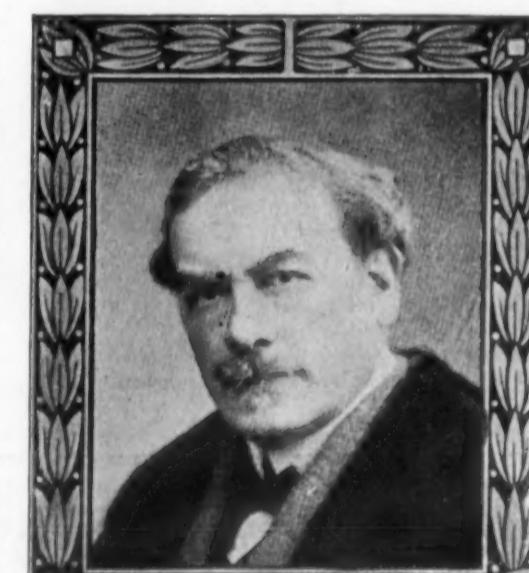
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was opposed to my becoming a singer, but I knew in my heart that some day I should be one. Once I came to New York, and in some way met Jean de Reszke. I sang for him, and he said: 'That child has a voice for the opera.' It was enough. All of my secret ambitions seemed justified, and I then and there determined to become a singer. My father saw that further opposition to my having a career was unavailing, and I made my débüt in Chicago, singing *Marguerite* in 'Faust' for Colonel Savage. He was very kind, and gave me much encouragement. My débüt was successful, and since then I have sung much in Europe and America.

"In taking up a new rôle I study it from every point of view. I look at it from all sides, study every phase and try to put brains in my interpretation. I try to divine what the authors and the composers had in mind and to reflect the character as they would have it drawn."

Miss Noria can design her own costumes and has created several of the gowns that she wears on the operatic stage.

She spends her Summer in Italy, where she has a beautiful home. C.A.

#### KIRKBY-LUNN IN LONDON

##### Prima Donna's Popularity in Her Home Land Shown by Press Comments

LONDON, Dec. 20.—Mme. Kirkby-Lunn's annual London recital at Bechstein Hall has demonstrated anew the many-sided art of this brilliant singer, who comes to America in February. The London papers have commented on the event in a manner that leaves no room for doubt as to the prima donna's hold on the affections of her fellow-countrymen.

"If fame is the ultimate reward that waits on genius," says the *Evening Standard*, "then Mme. Kirkby-Lunn, who gave one of her rare and always acceptable recitals yesterday, has achieved it. By her natural gifts, perseverance and an infinite capacity for taking pains she has won her position by right of conquest; both on the operatic stage and on the concert stage she has triumphed. Fortune has favored her and endowed her with distinctive gifts of voice and style, as well as a musical temperament denied to the majority of English singers. It is fortunately combined with an intelligence and a gift of expression which make her singing a thing of beauty. It would be easy to employ superlatives to describe it. Let it suffice that there are few native vocalists—or foreign ones, either—who surpass this gifted singer."

##### Children Demonstrate Josephine Jones's System

BOSTON, Dec. 27.—An interesting recital was given in Metaphysical Hall last week Saturday afternoon by twenty-seven children, pupils of the Child Garden Music School, Josephine A. Jones, principal. The recital served to show the work of children from the beginners to the fourth grade. The youngest child who performed is four years old. The Boston, Melrose and Everett schools were represented by the children who took part in the program. It was an excellent demonstration of Miss Jones's system of kindergarten instruction. Miss Jones has a large class of pupils this year, both in the children's classes and in the normal department. D. L. L.

MacDowell's "To a Wild Rose" has now been arranged for the cello. Boris Hambo played it at a concert in London the other day.

#### AMERICAN BARITONE AND HIS GIFTED WIFE SNAPPED IN BERLIN



Mr. and Mrs. Paul Petri

BERLIN, Dec. 10.—Among the popular members of the American musical colony here are Paul Petri, the baritone, and his wife, Lillian Jeffreys Petri, the pianist. This gifted couple came here about a year ago from London, where Mr. Petri had charge of the branch of an American music publishing firm. In Berlin they have taken an active part in the city's musical life, both appearing frequently in concerts. Mrs. Petri has done considerable amount of writing for musical publications, and has a large acquaintance among the musicians on the Continent.

#### OTTO MEYER IN LOUISVILLE

##### Young American Violinist Wins Favor with Local Symphony Orchestra

LOUISVILLE, Ky., Dec. 27.—The recent appearance of Otto Meyer, the successful young violinist, with the Louisville Symphony Orchestra aroused a chorus of praise from all those fortunate enough to have been present. Mr. Meyer played the Vieuxtemps Concerto in D Minor with a technical assurance, beauty of tone and finished art that defied even the unsatisfactory orchestral accompaniment. This piece is not one to show off the very highest qualities of a violinist's art, but for this Mr. Meyer found his opportunity when he gave Schubert's "Ave Maria" in a manner that was simply ravishing in its beauty and depth of expression. In the dainty "Ronde des Lutins," by Bazzini, he proved that he could play with superlative charm and grace, even in the most troublesome technical passages. He was obliged to give an encore, and played Dvorak's "Humoresque" in delightful fashion. The audience was very large and the applause for the player of the most enthusiastic character.

At the Mendelssohn Hall concert in New York, with which the Flonzaley Quartet will open its New York series on January 11, the quartet will introduce in addition to

the Beethoven Quartet in B Flat Major and the Smetana Quartet in E Minor, a "Sonata a tre," by William Boyce, an English composer of the eighteenth century. This remarkable work was discovered in London last Spring in the British Museum by Adolfo Betti, the Flonzaleys' first violin. It was played with great success in Leipzig, Berlin and London.

#### AMERICAN MUSIC IN SAN DIEGO

##### Officers Elected of New Center of a National Society

SAN DIEGO, CAL., Dec. 24.—Paul Emmett McCarthy, organist and choirmaster of St. Joseph's Church, San Diego, has been elected musical director of the San Diego Center of the American Music Society, and Mrs. William Kettner has been elected secretary and treasurer. Mrs. Henry E. Mills retains the presidency. At a recent open meeting of this center of the American Music Society, at Thearle's Music Rooms, the program was as follows:

1. Phillip Emanuel Bach, "Awakening of Spring" (arranged for two pianos) Mrs. Carl Ferris, S. C. Very, Edith Dowden, Maude Hollows; 2. Eleanor Smith, (a) "The Swing," (b) "Autumn Bonfires," and Constance Mills Herreshoff, (c) "Aucassin and Nicolette," sung by Edith Mills; 3. MacDowell, The Tone Poet," paper by Mrs. O. P. Erlenborn; 4. Constance Mills Herreshoff, (a) Allemende, (b) Pastorale, for piano, Ellen Babcock; 5. John Metcalf, (a) "The Sunshine of Thine Eyes," (b) "At Nightfall," sung by Mrs. William Kettner; 6. (a) Clayton Johns, "If Love Were Not," (b) DeKoven, "Cradle Song," sung by Dorothy Feustel; 7. Arthur Foote, Minuetto Serioso, op. 9, No. 2, for violin and piano, Ethlinda Whittemore and Ellen Babcock; 8. (a) Clarke, "A Bowl of Roses," (b) Harriet Ware, "Boat Song," (c) Thompson, "Wishes," sung by Mrs. L. L. Rowan; 9. Henry Hadley, (a) "I Heard a Maid with Her Guitar," (b) "Come What Will, You are Mine To-Day," sung by Mrs. William Cook; 10. Sibelius (Finnish Composer, present day), Romance for piano, S. C. Very; 11. (a) J. Metcalf, "Morn and Night," (b) C. B. Hawley, "Noon and Night," sung by Dr. Leland D. Jones.

#### IS THROUGH WITH THE STAGE

##### Composer Lara Won't Again Attempt to Sing in Opera

PARIS, Dec. 15.—Isidore Lara, the composer of "Messaline" and a number of other operas, had a curious experience in Magdeburg recently, when at the last moment he assumed the baritone rôle in his own opera because of the indisposition of the singer cast for the part. Owing to the fact that no appropriate costume was available, the composer was forced to appear on the stage in his street clothes. Things went well enough under the adverse circumstances until that point in the third act when the character he was impersonating is thrown out of the Queen's window. He had been imprudent enough to leave a number of gold pieces in his pockets, and as he was thrust through the window the money fell to the floor. The sight of this was too much for the nerves of those stage hands who were supposed to receive him in their arms, and they entirely forgot the unfortunate singer in their chase after the coins. The result is that Mr. de Lara is to-day limping about and vowed never to set his foot on the stage again.

Two novelties by Georg Schumann—a Symphony in F minor and an "Overture to a Drama"—have been introduced in London by the New Symphony Orchestra, under Landon Ronald, with good success.

Enrico Bossi's lyric drama, "The Wanderer," made a deep impression at its recent première at the Dresden Court Opera.

#### AMERICAN VIOLINIST A FEATURE OF ROME SEASON

##### Francis Macmillen's Appearance at Christmas Festival of St. Cecilia Society Arouses Interest

ROME, ITALY, Dec. 8.—This city is just now taking on its annual American aspect. The leading hotels are packed with tourists who are "doing" Rome preparatory to moving on to Vienna and the Riviera.

One of the chief musical attractions booked for the near future is the great Christmas Festival concert of the St. Cecilia Society. This concert is proving to be one of the greatest given in Italy. This year it is doubly attractive to Americans from the fact that Francis Macmillen has been engaged as soloist for the occasion. It is also a very distinguishing honor for Macmillen, as it marks his débüt in Rome and his first appearance in Italy.

Macmillen has a big name here, not only from the fact that he has now become famous in nearly every European country, but that he has created a sensation in Vienna this year which it seems has rarely, if ever, been duplicated in that city by an instrumentalist.

Macmillen went to Vienna some months ago. Without acclaim or sensational advertising, he played an orchestral concert at the Größer Musik Verein Saal, using as his test number the Goldmark Concerto. So marvelously did he play it that his audience was fairly amazed. In short, he became in Vienna "a celebrity overnight." Engagements followed quickly, and I am told that in the last seven months he has played no less than seven times in Vienna, each time with increasing success and growing popularity.

News travels quickly in Europe, and already Italians are expecting much of Macmillen and are looking forward with interest to his coming appearance here.

#### SOLOISTS FOR MINNEAPOLIS

##### Rider-Kelsey and Jomelli Among Those Engaged for Popular Concerts

MINNEAPOLIS, Dec. 17.—The soloists for the second series of popular concerts by the Minneapolis Symphony Orchestra, given Sunday afternoons in the Auditorium, have been selected, and include Corinne Rider-Kelsey, Mme. Jomelli, Richard Czerwonka, the concertmeister of the orchestra; Volney L. Mills and Sidney Silber. Janet Spencer was the soloist at the last popular concert, and her tone and artistic style of singing awakened enthusiasm.

Mme. Carreño will appear with the orchestra in the concert of January 7.

Mme. Hallock gave a recital before the Thursday Musical, Thursday, and the members and their friends were delighted with her exceptionally fine performance of an exacting program, as also with her charming individuality.

There was a large audience, and recall after recall was accorded the artist.

The Minneapolis Symphony Orchestra has been engaged to appear at the Denver Musical Festival in the Spring. More than \$4,000 will be paid for three concerts.

E. B.

Joan Manen, the Spanish violinist, is playing in London just now. As a novelty he is introducing his "Lied," op. 8 for violin.

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## A GENUINE AMERICAN 'PINKERTON' IN VIENNA

Vernon Stiles Shows German Opera-Goers How the Rôle Should Be Sung

VIENNA, Dec. 12.—On Saturday night of this week Vernon Stiles, the American tenor at the Royal Court Opera, appeared for the eighth time this season as *Lieutenant Pinkerton* (or *Linkerton*, as they will have it over here in the German-speaking countries), in "Madama Butterfly." Puccini's Japanese love story still holds its own as one of the most popular repertory operas in Vienna.

The house is invariably sold out at each performance of "Madama Butterfly," which is given more times at the Royal Court Opera than any other work, with the possible exception of "Carmen."

It is a pleasure to see the part of *Pinkerton* presented in real American fashion by such a capable artist as Stiles. Both in regard to stagecraft and singing he gets the utmost out of the part, which is undoubtedly the most ungrateful rôle for a leading tenor in the entire operatic repertory. In the latter part of this month Stiles will have a chance to show his mettle in a part that is really worthy of his sterling abilities, that of *Romeo* in Gounod's "Romeo and Juliet." This opera has not graced the boards of the Vienna Opera House for twelve years, Anton Van Dyk having been the last tenor to sing the rôle of *Romeo* here. Van Dyk's costumes are still in the wardrobe of the opera, and have been taken as models for the *Romeo* clothes for Stiles's herculean figure. The *Juliet* will be Selma Kurz, at whose wish Stiles was chosen for the part of *Romeo*.

Stiles's greatest success here in Vienna has been in the part of *Raoul* in "The Hugenots." He has also sung *Faust*, and his appearances in the part of *Pinkerton* in "Butterfly" in European cities and with the Savage Opera Company in America have run up into several hundred. He considers that the Savage "Madama Butterfly" company was the finest body of singers which he has ever known, and speaks of the perfection with which each part was worked out. He advises American operatic aspirants to remain in their own country for the greater part of their vocal and stage training, considering that such can be acquired at home with much greater thoroughness, in spite of the reputation which Germany has for the possession of an overabundance of this particular quality. He points to the fact of operas often being put on at the leading European houses with insufficient stage rehearsals. Besides his work in Vienna Mr. Stiles will this Winter make "guest" appearances at the operas in Graz and Budapest, and will sing in concert in Vienna, Graz and Prague. He attributes much of his success to the vocal training he had under the direction of S. C. Bennett, in New York.



Vernon Stiles as "Pinkerton"

Felix Weingartner was, after all, unable to conduct the Philharmonic concert last Sunday, which was given over into the hands of Franz Schalk. Moriz Rosenthal was the soloist, playing the Chopin E Minor Concerto. Weingartner conducted at the opera on Wednesday evening for the first time since his accident. The opera was Peter Cornelius's "Barber of Bagdad." The orchestra arose to greet him as he entered the pit, and the audience gave him a great ovation.

César Thomson appeared Tuesday evening, to the delectation of a packed house in Ehrbar Hall. In spite of a certain coolness and reserve which his playing possesses, he roused his hearers to the highest pitch of enthusiasm, and was compelled to add several encores to an already long program. Such octave playing as Thomson's has not been heard in Vienna for many moons. He gives a second concert in the Grosser Musikverein's hall on January 7.

Mme. Charles Cahier, the American prima donna contralto of the Court Opera, was also soloist this week at the performance of J. S. Bach's "Christmas Oratorium," which occupied two evenings—Tuesday and Wednesday.

Max Pauer appeared Monday in piano recital at Bocendorfer Hall. While he had good moments at times during the evening, the playing was for the greater part uninteresting and hard. The Liszt Sonata in B Minor seemed to lie entirely out of his grasp, technically and otherwise.

Oscar Strauss will have a chance to retrieve the failure of his operetta, "Didi," with a new comic opera, "The Valley of Love," which will be given its première at the Volksoper, December 23.

Leo Fall's "Geschiedene Frau" reached its two hundred and fiftieth performance at the Carl Theater last night. Franz Léhar's "Child of the Prince" has already passed its fiftieth performance at the Johann Strauss Theater.

Eduard Schuett, the well-known composer of so many charming pianoforte com-



Vernon Stiles as "Raoul"

positions, is spending a few weeks at his villa at Merin, Southern Tyrol, before leaving for St. Petersburg.

EDWIN HUGHES.

### FRANCIS MACMILLEN LIONIZED

Americans and Germans in Berlin Vie with Each Other in Honoring Young Violinist

BERLIN, Dec. 10.—Francis Macmillen, the brilliant American violinist, who took Berliners by storm last Winter, was a visitor here this week. It is a source of gratification to all Americans in Berlin to see the admiration and respect in which this young compatriot is held by his German colleagues. It was the privilege of the writer to accompany Macmillen when he attended a recent concert at the Philharmonic. He was the cynosure of all eyes, and quite shared the honors of the evening with the performing artist. At the close of the concert he visited the artists' room to congratulate the performer. Scores of enthusiastic Germans, as well as Americans, approached him to congratulate him, and it reminded one of a Paderevski artists' room, so persistent were the demands for his autograph and other tokens of remembrance to which all great artists nowadays are forced to submit.

News of Macmillen's recent sensational successes in Vienna had reached Berlin, and his numerous friends demanded to hear of it first hand. It was also a pleasure to witness Macmillen's modesty. I understand the audience at his Vienna orchestral concert there last month fairly stormed the stage, and gave him an ovation which old-time concertgoers say has not been witnessed in Vienna in years.

#### Fritzi Scheff in San Francisco

SAN FRANCISCO, Dec. 18.—Fritzi Scheff has been playing a highly successful week at the van Ness Theater in "The Prima Donna." Her engagement is for two weeks.

## COLUMBUS TO FORM "ALLIED SYMPHONY"

Co-Operative Association with Cincinnati Planned as Result of Stokovski's Success

COLUMBUS, Dec. 27.—So deeply did Leopold Stokovski impress discriminating Columbus music lovers in his recent appearance here with the Cincinnati Symphony Orchestra that a determination was registered at once to have at least four of his concerts here every season. Arrangements were made with the Symphony Orchestra Association of Cincinnati to have an allied group in this city called the Columbus-Cincinnati Symphony Orchestra Association, which will consist of a board of managers made up of five prominent women, an advisory board of men, boxholders, subscribers to the concerts and subscribers to the guarantee fund. The real business of the new association will fall to the managers at Cincinnati.

The latest accession to the Music Alcove in the Public Library, endowed by the Women's Music Club, is a collection of choral works sent by Mrs. H. H. A. Beach, of Boston, to Mrs. C. Christian Born, one of the foremost musicians of Columbus. It is a beautiful and deeply appreciated gift.

At the recent concert by the Women's Music Club the new members who appeared for their initial performance—Mrs. McCray, singer; Mrs. Wolfe, organist, and Ferne Carlton, pianist, were immensely pleasing to the audience. Other members on the program were Mrs. Potter, Mrs. Hidden, Lillian Miller and Ethel Harness.

Ludwig Wüllner will give the next concert in the series on January 11.

Millicent Brennan, soprano and a prominent teacher, sang in Dayton with the Philharmonic Society recently. On Friday evening, the 9th, J. B. Francis MacDowell gave an organ recital in St. Mary's Catholic Church of Marietta, O., dedicating its fine new organ.

Mrs. Kullak-Busse, who gave a very delightful program at the last Twilight Concert at the university, went the same evening to Chicago for recital.

Grace Hamilton-Morrey will give a testimonial concert in the university chapel February 10, and will appear here with the Pittsburg Orchestra in Memorial Hall in March. She will spend next year in Europe. Mrs. Wilbur Thoburn Mills gave a program of Christmas music for the organ on Sunday afternoon, the 26th. She will also give a recital on January 13, under the auspices of the Ohio Chapter of the American Guild of Organists. Margaret Welch, contralto, sang in the cantata, "Ruth," a few days ago at Muskingum College.

H. B. S.

A "Passacaglia," for two pianos, op. 81, by Hugo Kaun, formerly of Milwaukee, has been introduced in Berlin with striking success. The critics pronounce it an important addition to the literature for two pianos.

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## THE HOWARD UNIVERSITY REBELLION

The New York *Sun*, in an editorial of December 21, calls the refusal of the students of Howard University to sing the old-time negro songs a "just rebellion." In both its statements and its conclusions this editorial is nothing short of amazing, entirely independent of the fact of whether the rebellion is just or otherwise. The *Sun* passes lightly over the students' objection to being shown off before guests, and makes much of the supposed suffering of the "highly accomplished" college juniors and seniors at being reminded of the antebellum slave days.

It is not on record that Abraham Lincoln suffered at the thought of the humbleness of his origin or of his occupation as a rail splitter; and where Abraham Lincoln could afford to be proud of his rise from such a circumstance it scarcely becomes the negro race of to-day to ignore the example of the greatest man America has produced, and to foster a vapid intellectual snobbery.

The *Sun*, however, draws a curious conclusion, and in a needless endeavor to maintain the truth of the now well-proven fact that negro melodies are not of Congo or other African origin, declares that the students of Howard University have missed the point. These old plantation melodies, says the *Sun*, were never conceived by the ancestors of the Howard university youths. Ignoring the mass of early negro folksongs derived from various problematical sources, the existence of which was recognized by this same New York *Sun* in an editorial in its issue of September 9, the *Sun* states that the so-called negro songs are "products of Northern men, composed in a maudlin vein to touch the sympathies of Northern audiences." Therefore, says the *Sun*, there is no imaginable reason why the educated colored youth of to-day should treat them with respect, the inference being that there is nothing racial in them. Dismissing the mass of wonderful folksong material developed in accordance with racial sympathies by the negroes from whatever source—and the sources have been many—the *Sun* leaps to "The Suwanee River" and "Massa's in de Cold, Cold Ground," pointing out that they are no more representative of the negro than the banjo is.

As a result of recent studies in "American" folksongs, a distinction of the utmost clearness has been drawn between the Stephen Foster songs and the old religious and other plantation songs of problematical origin. Such a citation of the Foster songs as that made by the *Sun* is absolutely absurd. The *Sun* makes, on the basis of that citation, the flat-footed assertion that the negro has no folksongs. Such a statement is misleading in the extreme, and greatly retarding to the growth of popular knowledge of this matter. The study of negro folksongs, after the elimination of every song of the Foster type written by a Northerner, would still

be a subject so vast and perplexing as to baffle the most ardent student.

This matter of the Howard University rebellion should be studied further. It is impossible to draw correct conclusions until, in the first place, it is known what character of songs Professor Thirkeld required the students to sing, and second, until the real, inmost ground for the students' rebellion is known. It remains to be shown whether the rebellion of the students is due to their objection to being reminded of slave days or to their objection to being shown off before visitors. Even the educated negro has depths of concealment peculiar to his race. This problem is to be dispatched in no such summary way as is done in this extraordinary *Sun* editorial.

## MR. STREATFIELD'S MISTAKE

The death of Handel's popularity in England, moaned in a book on that composer by R. A. Streatfield, in all probability marks the birth of a modern musical England. Mr. Streatfield does not deplore the decay of an idolatrous and exclusive Handel-worship. He sees good in the influences which finally dethroned Handel as the exclusive musical monarch of England, the influences launched by Beethoven, Wagner and the hosts of romanticists and moderns.

Under these new and fertilizing influences, as Mr. Streatfield perceives, there has grown up an English school which has some presentable names. Mr. Streatfield has written strongly and well on a number of musical topics, and it is curious that he should permit himself to become a victim of error in regard to Handel's future place in England. His appreciation of Handel appears to be so intense that he is not willing to believe anything else than that there must be a return of Handel's popularity—a kind of second coming of the Redeemer.

In defense of this position Mr. Streatfield says that hitherto too much attention has been paid to mere questions of form; that the time is coming when people will grasp the truth that what a man has to say really matters, and that the way he says it is comparatively unimportant. The author believes that when this point of view is attained there will be a reaction in favor of the man who had a great deal to say, even though the way in which he chose to say it is now absolutely out of date.

Mr. Streatfield appears to make a fatal error in his premises, an error which foredooms him to disappointment. It is by no means certain that it is what a man has to say that really matters and that the way he says it is comparatively unimportant. The men who succeed in impressing the world are those who tell us the few old eternal truths in such a manner that they make an appeal to our modern nature. No matter how great a universal truth a man may hold in his mind, he will not get far to-day by endeavoring to shape it up for the world as Plato or Dante or Beethoven would have shaped it. If humanity does not change its nature very rapidly, it does change with considerable rapidity the point of view from which it regards its nature. And if an artist does not stand with men in their newly gained point of view, and talk to them in their own language—the language of the new time—he will scarcely get their attention. The world never turns back to the old modes of speech, however much it may treasure up works which in their day were the strongest utterances in the speech of that day.

People progress at vastly different rates, and there is undoubtedly always an audience which still has not outgrown the vernacular of certain earlier periods. But the great live world which moves on can get full enjoyment of the older men only by working itself into a sympathetic historical attitude. This is something which only students and appreciators can do. The public, the masses, can never be expected to do it.

Great as Handel was, great as his name will always be, great as English devotion will probably continue to be to certain of his masterpieces, Handel's popularity in England is over, and the new musical age should be faced for better or worse, without regrets.

The piano dealers are said to be in revolt against the pianists. The managers are wearying of pianists and are turning more to violinists. Pianists are now liable to be kidnapped by Russian countesses. And finally, it is reported that there is little demand for pianists in Denver! The last hope of the pianist is gone.

Director Henry Russell of the Boston Opera Company is said to be facing the task of expending ten thousand dollars a week. If he will go to New York there are lots of people on Wall Street and Broadway who can show him how it is done.

Apropos of Louis Laloy's newly published life of Debussy, the *New Music Review* says that a well-known musician of Paris, speaking of the composer of "Pelléas

et Melisande," exclaimed: "It's singular that no one of us was ever able to find out his real name."

Is the writer of "Pelléas" an alias?

Max Reger's "Symphonic Prologue to a Tragedy" is said to have been received with enthusiasm at Heidelberg. The Heidelbergers must previously have been making a visit to the famous tun which that city boasts.

A concert company from Pittsburg will sing to the canal diggers in Panama. The program will include "Dig, Ye Tarriers, Dig," but "Hang Up de Shovel and de Hoe" will be carefully avoided.

Since the performance of "Das Rheingold" in Paris, Wotan has been definitely elected a member of the Gimlet Club.

## PERSONALITIES



—Copyright Boston Photo News Co.

Lilla Ormond in Boston

The above snapshot, with Lilla Ormond as a subject, was taken in Boston a few days ago, when the well-known mezzo-soprano visited that city to appear in a concert with Pepito Arriola. Miss Ormond has come to the forefront this season as a concert artist of winning personality and high musical gifts. Boston is her home city.

**Gadski**—Johanna Gadski declares that outside of New York, wherever she sings she finds an astonishing eagerness on the part of concert audiences to hear songs in English. Mme. Gadski is firmly convinced that English is a "singable" language, and she maintains that American voices are the most beautiful in the world.

**Busoni**—Ferruccio Busoni, the eminent Italian pianist, is the possessor of a most phenomenal memory. His prodigious répertoire includes no fewer than fourteen concertos, and he is the only artist who has done Liszt's "Années de Pélérinage" from beginning to end. In addition to this he was one of the very first to render at one sitting the twenty-four preludes and the études of Chopin. The total number of compositions he can play defies numeration.

**Arriola**—Despite all his wonderful dexterity in manipulating the ivories of the keyboard, Pepito Arriola finds himself in dire straits when it comes to buttoning his own suit. His inventive genius had led him to use his fingers somewhat in the manner of a shoe buttoner, but after considerable experiment he has discovered to his annoyance that for once, at least, his schemes have gone amiss. He is, therefore, industriously practising the old method which he formerly had scorned.

**Wilson**—In her present concert tour Flora Wilson is rehearsing the value of the acquaintance formed in her experience as the hostess of a cabinet officer's household for three Washington administrations. In every city which she visits there are members of the charmed circle of Washington society, so that her concert tour thus far has been not less a social than an artistic success. What with being entertained and making calls on friends, automobile rides and dinners it is as hard for Miss Wilson to get away from one city to meet her engagement and social duties in the next as for the actor to make the proverbial one-night stand.

**Kahn**—Otto H. Kahn, one of the directors of the Metropolitan Opera House and treasurer and director of the New Theater, has presented the latter institution with a portrait of Joseph Jefferson, painted by Eugene Schmidt and Mr. Jefferson himself. The painting shows the actor in the character of "Rip Van Winkle," entering the enchanted region of the gnomes. It was originally sent as a gift to Sir Henry Irving.

**Lipkowska**—The only suffragette among the Metropolitan Opera House prima donnas who has publicly declared herself is Lydia Lipkowska, who, in her native Russia, is accounted one of the most popular of the advocates of woman's rights. It has been said that if a woman were to be chosen to the Douma the most likely candidate, in spite of her youth (she is but twenty-three), would be Mme. Lipkowska.

## WOMEN COMPOSERS OF AMERICA—31

Grace Mayhew Stults, Who Composed "The Shoogy Shoo," Is Also an Accomplished 'Cellist

By Stella Reid Crothers

[EDITOR'S NOTE.—In this series Miss Crothers takes the most liberal and democratic view, and the discussions are not in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent.]

It is usually a surprise to the uninitiated, after hearing for the first time "The Shoogy Shoo," which has had almost a sensational popularity as a concert piece, to learn that its composer is a quiet, demure young woman—Grace Mayhew Stults.

But Mrs. Putnam, as she is now, has by no means confined her efforts to the popular variety of music, having contributed sacred songs, quartets and two cantatas to the literature of a more serious character.

She began the study of music when very young, and while attending Wellesley College took a special course in piano and voice culture, later studying composition with the late Frederick Field Bullard.

Mrs. Putnam is a finished performer on the 'cello, formerly well known to the concert stage, but a serious illness put a stop to all work for a few years.

## CHADWICK'S "NOEL" IS SUNG IN WASHINGTON

Composer Himself in the Audience and Shares Applause with Choral Society—A First Rendition

WASHINGTON, D. C., Dec. 22.—The first concert of the season of the Washington Choral Society, under the direction of Heinrich Hammer, was heard Wednesday. The program was "Symphonic Poem," Liszt; "Noel," Chadwick; and "Te Deum," Heinrich Hammer. The soloists were Franceska Kasper, Edna Scott Smith, Richard Backing and Arthur N. Gardner. The music was furnished by the Washington Amateur Instrumentalists, supplemented by some local professional musicians. Chadwick's "Noel" was heard for the first time by a Washington audience. It was different from anything heretofore attempted by the Choral Society, and proved a pleasing deviation from the "Messiah" usually given at this season. Mr. Chadwick was in the audience, and after the rendition of "Noel" was compelled to make an acknowledgment of the great applause. Mr. Hammer's "Te Deum" was also heard for the first time in a concert hall on this occasion.

The Motet Choir, under the musical direction of Otto Torney Simon, gave its first concert of the season in the Arlington ballroom, also on Wednesday. The society was assisted by Anton Kasper, violinist, who rendered in finished style "Adagio," Ries; "Romance," Svendsen; and "Prize Song" and "Finale" from "Die Meistersinger," Wagner. In this last selection Charles Roberts sang the bass solo and the Motet Choir the chorus. The program also included "Say, Where Is He Born?" Mendelssohn, Frederick Sillers, Edwin Callow and B. Frank Meyers and chorus; "Repose of the Holy Family," Berlioz, LeRoy A. Gilder and semi-chorus, and "How Beautiful Are the Feet," Handel, R. Catherine Erney. The other numbers were "Adoramus te," Palestrina; "Jesu dulcis," Vittoria; "Legend," Tschaikowsky; "My Love Dwelt in a Northern Land," Elgar, and a Scandinavian and a Russian folk song. The entire program was enjoyed by a large audience.

W. H.

## Karl Klein's Success in the West

Glowing reports come from Salt Lake City in regard to the successive triumphs of Karl Klein, the gifted young violinist who played there on November 29, giving the "Hungarian Rhapsody" of Hubay, Sar-

"Her performance of the arrangement of Bach's Organ Concerto reminded one of Carreño, so virile, so strong and so decisive was it."—(London Daily Telegraph.)

"Seldom indeed do we find a pianist in whom are combined so many qualities that make for GREATNESS."—(London Daily Telegraph.)

"Her playing is refined, and she is plainly a musician of rare accomplishment."—(London Daily Graphic.)



GRACE MAYHEW STULTS

This Fall she is taking up composition again quite earnestly, and a successor to "The Shoogy Shoo" in popularity may be looked for.

sate's "Jota Navarra," the Schubert-Wilhelmj "Ave Maria," and his father's own "Nocturne." Newspapers commented upon the luscious beauty of his tone, which is backed by an intensely emotional temperament, and a technic so perfect as never to give him the slightest trouble in the most difficult passages. In the Hubay number his mechanical skill was perfection itself. After the "Ave Maria" he was most enthusiastically encored.

## PERUVIAN YARAVIS

## A Music Unlike Any Other Kind in the World

The native music of Peru, according to Geraldine Guiness, the author of a recent book on that country, is exceedingly interesting and strange. It seems fitting that the people of such an unusual country—the children of a unique social system—should have a characteristic style of national music. Certainly the yaravis of Peru are unlike any other music.

When first I heard their plaintive notes come wailing through the night air I listened spellbound to this new thing. As I came to know and love the ancient melodies they took hold of me in a strange way. An Indian song can unnerve me in a few minutes. It seems to pluck at one's heartstrings, making the world a place of spirits, where the impossible is ever about to happen.

There is surely a similarity in spirit and construction between these Indian yaravis and the sobbing lyrics sung by the exiles of Babylon. They are intensely patriotic and deeply mournful. "The memory of former wrongs has tinged their most popular songs with sadness. The young mother lulls her infant to sleep with verses, the burden of which is sorrow and despair, and the love songs usually express the most hopeless grief."

Indians are always singing. Far out on the pampas, away from all human habitations, I have heard strange Kechua words crooned by little shepherd boys; harvesters, as they toil uphill with their immense loads of barley, invariably sing some plaintive old song, and families traveling along the dusty roads unite their voices in strange part-harmonies to wailing melodies in a minor key.—*Youth's Companion*.

## Paderewski's Minuet as a Part Song

An arrangement of Paderewski's popular Minuet for soprano, mezzo and contralto, by John Emil Ecker, has recently been pub-

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## MR. HARLING'S NEW POST

## Boston Organist Will Be Director of Music at West Point Academy

W. Franke-Harling, of Boston, has just received an appointment to the position of organist and director of music at the chapel of West Point Military Academy. This is an especial compliment to Mr. Harling, as he is the first layman to receive the appointment.

For several years Mr. Harling was musical director of the Société Philharmonique of Brussels, and also for a time of the English Opera Club and the English church in that city. Since his return to Boston two years ago he has given up nearly all his time to composition.

George W. Chadwick, Sinfonietta in D Major (first time in New York); Grieg, Concerto in A Minor, Mme. Carreño; Richard Strauss, Serenade for wind instruments, and Tone Poem, "Don Juan."

The Chadwick Sinfonietta was composed in the Summer of 1904, and was first played at a concert of Mr. Chadwick's compositions given in commemoration of the composer's birthday as a compliment from the trustees of the New England Conservatory of Music. It is in four short movements, of which the first and last are in abbreviated sonata form. This Sinfonietta has had performances in Boston and in Europe.

Now and then the concertmaster receives his due recognition. An official celebration was recently arranged on the stage of the Budapest Opera, when Wilhelm Grünfeld completed forty years of service as concertmaster.

## Rehearsing for "Elektra"

Strauss's opera, "Elektra," has been in daily rehearsal at the Manhattan Opera House. The difficulty of the score makes necessary an unusual amount of work on the part, both of the musicians and of Mr. de la Fuente, who is to conduct the opera. Mme. Carmen Melis and Mme. Eva Grippon are to alternate in the title part; Mr. Huberdeau will sing Orestes; Mme. Doria, Clytemnestra, and either Mr. Dalmore or Mr. Duffault, Aegisthus.

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**FREDERICK HASTINGS****HOW GEORGE HAMLIN IMPRESSED THE NORTHWEST**

George Hamlin, the American tenor, made a deep impression in the Northwestern States during a recent tour, according to newspaper reports. The above cartoon, from the Spokane Spokesman-Review, shows that the music critics called the cartoonists to their aid in order to more adequately express their enthusiasm over his singing.



Recently John Towers, the St. Louis operatic dictionary compiler, received a sample copy of a new paper devoted to electricity. After reading, open-mouthed, some of the marvels electricity is revealing, he wrote, in his usual playful mood, to the editor suggesting a device for putting a stop to defective singing, notably of defective singing in public. The editor to whom the missive was addressed, in replying, said, among other things: "We note what you say about getting up something to help vocal pupils to sing, but believe this to be entirely beyond the combined ability of this office. Indeed, judging from the experience we have sometimes had in this direction, we would prefer to extend our efforts in the direction of getting some pupils not to sing."

Mr. Towers's reply to this was quite characteristic. It was as follows: "Pray do 'extend your efforts' in the direction named. The idea is just glorious! It is not strictly good business on my part, but if you can fulminate a scheme and give it the benefit of publicity in your journal, namely, to prevent incapable vocalists from harassing and harrowing the souls and tympani of the long-suffering world, why, put me down as a subscriber for a million or so copies of said issue. That is, of course, if your projected scheme succeeds. It won't, however. You may stop a thunder clap or direct the lightning's flash, but you will never put a stop to bad singing. No, sir; an earthquake couldn't do it."

"And so you think my voice isn't good enough for the stage?" said the ambitious tenor to the operatic manager.

"Oh, no; I didn't say that. It is musical enough for you to secure an engagement as a callboy or to help the stage carpenter to

do the grumbling, but both of these positions are filled just now."

At a church school, once upon a time, when a concert was being held, the choir was on the program to sing an anthem, and their place was designated by the single word "Anthem." The gentleman who was master of ceremonies, a high-toned, pompous individual of the old school, when he came to that part of the program, announced, in a dignified way:

"Mr. Anthem will now favor us."

Proud Father (who has brought musical prodigy to play before a professor): "And I can assure you, sir, he has never had a lesson in his life."

The Professor—I can quite believe it; but he will require plenty before he knows how to play the violin.

Jack—I was in a box at the opera last night.

Tom—Were you?

Jack—I should say I was. I took two ladies there and then discovered that I had left the tickets at home.—Boston Transcript.

Companion Pieces—The musical young woman who dropped her peekaboo waist in the piano-player and turned out a Beethoven sonata has her equal in the lady who stood in front of a five-bar fence and sang all the dots on her veil.—Everybody's Magazine.

Mrs. Hutton—We are organizing a piano club, Mr. Flatleigh. Will you join us?

Flatleigh—with pleasure, Mrs. Hutton. What pianist do you propose to club first?

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DEPARTMENT OF MUSIC,  
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To the Editor of MUSICAL AMERICA:

I take great pleasure in again subscribing for MUSICAL AMERICA, which continues to grow in value and interest with each year. Sincerely,

CAROLINE F. SMITH.

The German city of Barmen was a close second to Hamburg in producing d'Albert's new opera, "Izeyl."

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## ST. LOUIS ORCHESTRA MAKES BIG STRIDES

Movement Under Way to Place the Organization on a Permanent Basis

St. Louis, Dec. 27.—St. Louis will in time undoubtedly have one of the greatest orchestras in the United States, if the present plans of the management are carried out. In discussing the above fact Loudon Charlton, who has taken the destinies of the orchestra into his experienced hands, declared: "Facts and figures are always interesting, and sometimes live. We can safely estimate, judging by returns on the three pairs of regular and six popular concerts that have been given to date, the receipts of the orchestra will be about 40 per cent. more than last year. This, of course, is very encouraging, but when we take into consideration the fact that the permanence of the orchestra entails an increase over last year of about 60 per cent., the advance we have made is perhaps more apparent than real."

"As far as the Beethoven Cycle is concerned, I am delighted to say that this new idea of ours is sunk deep into the hearts of the ultra-musical set. It is rather strange that about 75 per cent. of those who have subscribed to this cycle are thought to have never been subscribers to the regular concerts. They are teachers, students, musical devotees and a number of people who have never been considered in the past."

"So far as out-of-town work is concerned, the orchestra will depart on January 10 for its first trip to Hannibal, Kansas City, St. Joseph, Topeka and Columbia. We have been requested to go as far East as Dayton, O."

Pursuant with the policies adopted in other cities, efforts are being made now to secure an endowment of \$20,000 per year for the period of five years at least. With this in view, Adolphus Busch has taken the initiative by giving \$1,000 per year for the period of five years.

H. W. C.

Vladimir Dubinsky and John Young Score in Plainfield, N. J.

PLAINFIELD, N. J., Dec. 27.—An appreciative audience attended the third of the present series of chamber music concerts given recently in the High School auditorium. Vladimir Dubinsky, cellist, and John Young, tenor, were the soloists, and Joseph McIntyre and his able assisting artist, Hans Letz, aroused much pleasure by an admirable performance of Tschaikowsky's trio, "Au Memoire d'un Grand Artiste." The work of the trio can only be characterized as superlatively brilliant, and at the close

## ONE ARTIST'S CONCEPTION OF BEETHOVEN



Beerbohm Tree's vital dramatic portrayal of Beethoven, which has caused a stir in London, has aroused new interest in the various likenesses of the great composer. The above reproduction shows Levy Dhürmer's symbolic portrait of the master.

of the work the applause would not cease. Mr. Dubinsky's solo offering was Davidoff's "Ballade," which he played so beautifully

as to earn an encore. Mr. Young's songs in German and English were also greatly appreciated.

## INTEREST IN AUTOS HURTS PARIS OPERA

Governmental Report Ascribes Decreased Receipts to Money Spent in Motors

PARIS, Dec. 15.—The vast sums spent on automobiles, and the unwillingness felt by many of the rich people during the last few years to make visible displays of their wealth, are two of the reasons given out by Deputy Burjat, of the Fine Arts Budget Commission, for the disturbing decrease in the number of subscribers to the Paris Opéra.

The quality of the programs offered, he claims, is such as to give complete satisfaction to the State, so that the difficulties do not arise from that quarter. As for the financial difficulties which have marked the management of Messrs. Messager and Broussan, he ascribes these to a want of economy. The average receipts for the year were \$3,441 a night, the best business being during the Summer months, when the city was full of visitors.

Mr. Burjat is content that singers shall receive high salaries, though he is of the opinion that the prices paid certain singers are distinctly out of proportion to the services rendered. The exorbitantly high prices paid singers in America makes it impossible for singers of the type of Caruso to appear in Paris.

At the Opera Comique 363 performances were given during the season, the average receipts being \$1,412. "Manon," "Carmen," "Werther," "Bohème," "Butterfly," "Mignon" and "Mireille" have been the best-paying works, the former averaging \$1,549 for thirty-seven performances, the second \$1,469 for forty, the third \$1,483 for thirty-seven, the fourth \$1,410 for twenty-four, the fifth \$1,712 for fourteen. The last two drew an average of \$808 and \$813, having been given on popular nights, when the highest seat is \$1.

The prices paid the singers here are as follows: MM. Carré and Chenal, each \$800 a month; Mme. Merentie, \$600; Mlle. Vix, \$500; Mmes. Vallandri, Mathieu-Lutz, Lamare, Korsoff, Ratti, \$300; Mlle. Martyl, \$240; Messrs. Clément and Beyle, \$1,500 a month; Fugère, \$1,200; Salignac and Perrier, \$1,000; Delvoye, \$440; Cazeeuve, \$400; Alard, \$360; Ghasne, \$300; Blancard, \$240; Azema, \$220; Francel, Dufrière, Nuibo, \$200.

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## DAVID BISPHAM'S SONG RÉPERTOIRE

"If one may be permitted the phrase," writes an admirer of David Bispham in the Louisville *Times*, "Mr. Bispham appears to hold a brief for the quaint, neglected writers of an earlier musical age, men for the most part with a sense of witching melody, a perception of local color, and a native love of the grim and grotesque. In later days Edward German and Fred Cliffe have followed them at a distance. But here we go back to the era of the second Charles and of ill-fated James and are introduced to Purcell, most noble of organists. King Arthur, most legendary of monarchs, exists, musically speaking, only in fragments. Bispham's rendition affords a soul-compelling glance into one of the circles of Dante's Inferno, impressive and dreary. From this comes a grateful change

to "Down Among the Dead Men," that happy combination of Jacobite jollity and treasonable hot blood. "Creation's Hymn," so noble, devotional and grand in its majestic simplicity, is superb for measure and manner. In a setting of the old refrain, "Rattle His Bones Over the Stones," Sidney Homer has provided a ghastly real indictment of British poor laws, a sort of epitome of Dickens—sardonic, sympathetic and poignant. The exquisite melody and rhythm of the Boat Song, a very gem of the modern school, contrasts effectively with "Edward"—that haunting, barbaric tragedy, "Macbeth," in tabloid form, replete with artistry. In voice and tone, in intelligence and grip, Mr. Bispham is ever the impeccable and sufficient artist, the master whose ease and certainty are alike unapproached."

## ST. PAUL SOPRANO IN A DELIGHTFUL RECITAL

Jessica de Wolf Enjoys Artistic Assistance of Katherine Hoffmann, Schumann-Heink's Accompanist

ST. PAUL, MINN., Dec. 27.—Jessica De Wolf, soprano, with Mrs. Katherine Hoffmann at the piano, appeared in recital at the Park Congregational Church Saturday evening of last week.

These two excellent St. Paul musicians, with more than local reputation, were greeted by a capacity house, attesting to the popularity of the artists. The enthusiasm of the audience expressed its pleasure in a program of songs charmingly rendered. Two old Italian songs, "Per la gloria tadoravi," by Bonocini, and "O Sanctissima Virgine Maria," by Giordani, were followed by the Bach arrangement of "Evermore Lost to Me," used by King Henri III as a minuet; "My Mother Bids Me Bind My Hair," by Haydn, and "When the Roses Bloom," by Reichardt. The opening group closed with a rendition of Schubert's "Hark! Hark! the Lark!" exalting the delightful freshness of the song and the singer's voice.

Novelties, chosen with an ear for the good as well as novel, were included in the following second group: "Liebestreu," Brahms; "Waldseligkeit," Schwartz; "But Lately in Dance," Arensky; the folk song, "Spinnerliedchen"; "Schmid Schmertz," Heinrich van Eyken. In the third and last group the singer reached her climax. Humperdinck's "Christmas Carol," with organ accompaniment, gave seasonable flavor. It was followed by Weingartner's "Roses" and Charles Cadman's two American Indian songs, "From the Land of the Sky-Blue Water" and "The Moon Drops Low," which were given with excellent vocal and interpretative effect. The "Cadiz Maids," by Delibes, was delightfully sung as the closing number and heartily applauded.

The large audience was warmly appreciative of the work of Mrs. Hoffmann, who shared the honors with the vocalist. Mrs. Hoffmann is spending the Christmas holiday season with her family in St. Paul, after which she will rejoin Mme. Schumann-Heink, with whom she is associated as accompanist for the third season.

The recital was given under the auspices of the Schubert Club. F. L. C. B.

### SUCCESS OF HARRIET WHITTIER'S PUPILS

BOSTON, Dec. 27.—Harriet Whittier, the teacher of singing, has been having a successful season, and several of her pupils have recently been engaged for important church positions. Among these is John Mitchell, tenor, who has just been engaged with another pupil of Miss Whittier, Dr. William Noyes, bass, for the Congregational Church, Salem, Mass. Florence Darville, soprano, is another of Miss Whittier's pupils who has recently been engaged. Miss Darville is a South Berwick, Me., girl, and she has been engaged for a good church position at Somersworth, N. H. D. L. L.

MISS Ingalls to Assist at Brooklyn Ensemble Recital

Miss S. A. Ingalls will be the assisting artist at the Brooklyn Sonata Recitals by Carolyn Beebe and Eduard Dethier, pianist and violinist. These recitals will take place on February 16, March 2 and March 15.

Katharine Goodson has had to postpone her London recitals this month on account of an attack of influenza.

## FRITZ KREISLER'S PLAYING ENJOYED IN PORTLAND, ORE.

Mrs. Lulu Dahl Miller Appears in Concert After Return from Study in New York

PORTLAND, ORE., Dec. 27.—The two concerts recently given by Fritz Kreisler were immensely enjoyed by large and enthusiastic audiences. Mrs. Kreisler remained here for several days visiting friends, and was the guest at several social functions.

The first of the Klingenberg-Bettman chamber music concerts, given on December 7, was an unqualified success; especially interesting was the Grieg number by Mr. Klingenberg, and the Smetana Trio, which showed much originality in its treatment. Mr. Konrad, at the cello, did some very effective work.

On December 8, at the Y. W. C. A. Hall, Mrs. Rose Coursen Reed presented three vocal pupils—Jane Irene Burns, soprano; Mrs. Ernest Laidlaw, mezzo-soprano, and H. G. Lettow, baritone. There was a large attendance, and the program was well rendered.

Dorothy Nash presented three piano pupils at Eilers Hall on Saturday, December 11. The performers were Mrs. Ralph Miller and Emaline Powell and Alice Goettling.

Of special interest was the concert given by Mrs. Lulu Dahl Miller at the White Temple on December 8. Mrs. Miller has recently returned from a two years' absence in New York, where she has been studying with F. X. Arens. She has a beautiful contralto voice, which has gained greatly in breadth and sweetness since last heard here.

The success of Anne Ditchburn-Swinburn in New York has been a matter for congratulation here. As the possessor of an exceptionally beautiful voice she has been advised to enter grand opera. In Portland she studied with William Castleman and Mrs. Edward Alden Beals.

### BALFOUR COMPANY ENCORED

Kansas City Audience Highly Impressed by Excellent Concert

KANSAS CITY, Dec. 25.—On the evening of December 13 the Balfour Concert Company appeared with great success before a large audience at the New Casino. It was the first appearance of the organization in Kansas City, and the liberal applause with which each of the artists was received proved that they had succeeded in creating a most pleasing impression. Many encores were given.

The program consisted of numbers by G. Clough-Leiter, Hildach, Wieniawski, Puccini, Perronet, Moszkowski, Mary Salter, Julius Kahn and a number of others. Among those who specially distinguished themselves were Mme. Balfour and M. La Bonté, in a duet from "Madama Butterfly"; Hélène von Sayn, who played Wieniawski's "Airs Russe," and Constance Balfour, in a number of short songs. All of these artists were showered with congratulations. The success of the concert was materially assisted by the admirable piano accompaniments furnished by Harriet Bacon Mac-Donald.

### HATTIE FORSYTHE STUDYING OPERA

New York friends of Hattie Forsythe have been informed that she is studying singing in Paris and that she hopes to return to New York to sing in opera. She has an ambition to be heard in "Mignon" and "Lakmé."

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## Albert Mildenberg

## NEW "CARMEN" CREATES SENSATION AT FIRST BOSTON PERFORMANCE

Maria Gay's Début Causes a Stir, and Constantino, Lipkowska and Balkanoff Add to the Excellence of the Production—  
Emma Hoffmann Makes Her Début as "Aida"

BOSTON, Dec. 27.—The greatest sensation, and the finest performance thus far of the first season of the Boston Opera Company, came with Maria Gay's initial appearance here as *Carmen* in Bizet's opera on Wednesday. Miss Gay was supported by an "all-star" cast. Florencio Constantino was the *José*; Lydia Lipkowska, *Micaela*; George Baklanoff, *Escamillo*, and the other parts were taken as follows: *Zuniga*, Arambault; *Morales*, Pulcini; *Il Dancairo*, Stroesco; *Il Remendado*, Giaccone; *Meredes*, Miss Freeman; *Frasquita*, Miss Lewicka.

Miss Gay's *Carmen* as an embodiment of Bizet's heroine might be open to discussion, but it is beyond dispute that such a vital and strongly consistent conception of the character has not been seen here in years. A curious audience, one of the most brilliant of the season, packed the house to the limit of its capacity.

If *Carmen* was a hoyden, a trull without alloy; if her distinction from her comrades lay solely in the fact that she was a greater animal, Miss Gay has indeed resurrected the gypsy from the grave. She won a sweeping triumph. She was "made up" comparatively little, but in every line, every pose in her movements, her facial expression, her dress—in short, to the minutest detail of a wonderfully worked out conception, her performance was verity itself. She swaggered in, was momentarily enraged by the inattention of *José*, but as quickly recovered her complacency, advanced upon him with absolute consciousness of her power and her prey. In the tavern scene she led the dance—the orgy—with almost ferocious enthusiasm. The degree and the kind of impression made upon her by the dashing, fatuous *Escamillo* was at once and unmistakably apparent. When she read her fate in the cards she turned as if frightened by a lurking shadow, and then superstition gave way to petulance—an animal protest against dissolution, which was immediately forgotten in the succeeding impulse. From start to finish the char-

acter developed with inexorable logic, with a perfection and multiplicity of detail that only enhanced and made more vivid its strong lines.

Miss Gay's voice seems a particular device of nature for the part—a rich, sensuous tone that is capable of considerable dynamic variety, and a range and technical equipment which permit her to sing, not the variants, but the music of *Carmen* as it was originally penned.

Mr. Constantino has never put himself into a part with more enthusiasm and conviction. As *José* his performance was one of the best that he has given this season. He gave uncommon fervor to the romance, when the anguished *José* displays the rose that he has treasured for many a long and weary day. Here Mr. Constantino sang ardently but elegantly, not as Italian tenors are inclined to sing this music, but as a Frenchman schooled in the traditions of the rôle. The duet with *Escamillo* in the following act was a virile moment, and the climax followed, when *José* cursed the woman who had ruined him. Mr. Constantino's performance gained strength—one might say velocity—to the final scene. And how effective is this scene, with the bull-ring and the shouts of a holiday populace as a background! Miss Lipkowska, clad in the traditional blue that was so dear to the heart of *José*, also made one of her greatest successes here as *Micaela*—*Micaela*, who never belonged in this drama, and whose music is as extraneous as herself! The character has never been more believable, more human. Miss Lipkowska developed it to the utmost, without exaggeration, on the one hand, or, on the other, the anemic sentimentality to which so many sopranos are addicted. She sang with beauty of tone and with an excellent legato the famous air in the smugglers' cave, and she sang in Russian.

As the *Toreador* Mr. Baklanoff was a dashing blade, a bold, lusty, even-tempered fellow who had more than his share of the vanity that commonly goes with the character of a popular idol, who took his kisses as they came and begrimed no man his share. It was not so much as a rival, for *Escamillo* was no more serious than *Carmen* in his little affairs, but in a spirit of bravado, of habitual recklessness and ef-

frontery, that the *Toreador* fought with *José*. For a rarity, the commonplace "*Toreador*" song was made a revealing expression of personality.

The entire performance was one of exceptional brilliancy. The chorus was inspired by a fine regard for *nuance*, as well as wholesale enthusiasm. The quintet in the second act when with the utmost lightness and dexterity. Mr. Conti conducted with taste and authority.

On Monday, the 20th, "*Il Trovatore*" was given with a cast discussed last week. On Thursday evening Emma Hoffmann made

most original of operas by the altered cast, which there will be later opportunity to discuss.

O. D.

## DEBUSSY'S MUSIC HAS HEARING IN BOSTON

George Copeland, Jr., and Mrs. Graves Give an Interesting and Novel Program

BOSTON, Dec. 27.—George Copeland, Jr., pianist, and Mrs. Graves, soprano, gave a concert of compositions by Debussy at Chickering Hall on Tuesday evening, the 21st. Mr. Copeland played these piano pieces: *Prelude*, *Passepied*, *Sarabande*, *Corrèze Clair de Lune*, *Le Petit Berger*, *Danse Sacrée*, *Danse Profane*, *Reflets dans L'Eau*, *Et La Lune Descend sur le Temple qui fut*, *Poissons d'Or*, *Pagodes*, *L'Isle Joyeuse*. Mrs. Graves sang a Romance, the Articles I and II, the recitative and air of *Lia*, from the early cantata, "*L'Enfant Prodigue*"; also *Le Faune*, *Les Cloches*, *Mandoline*. Mrs. Graves was not at her best, though she sang with taste and intelligence, and the *Mandoline* was encored.

Mr. Copeland has never done himself more justice here in public. When he plays music that was born in him, such as these compositions of Debussy, he is inimitable and unapproachable. He has played works by other composers indifferently, but the gamut of Debussy is Mr. Copeland's. It is not too much to say of his extraordinary playing that when he re-creates the subtle and marvelous imaginings of the French master he stands second to no pianist who concertizes to-day.

He is equally happy in his interpretation, whether it be the Watteau-like "*Clair de Lune*," the ceremony and the mystery of the sacred and profane dances, the spell-binding beauty of "*La Lune Descend*," etc., the rapturous "*Reflets dans L'Eau*" or the joyous delirium of the carnival—the Venusberg—"L'Isle Joyeuse." He repeated the "*Poissons d'Or*," of which he had given a virile and gorgeous performance, and he added the Chopin A minor waltz to the program. It is a pity that the hall was not packed tight, for such an opportunity is too seldom afforded, and that evening has gone, never to return.

O. D.



Photo Copyright by Aimé Dupont.

Maria Gay as "Carmen"

her Boston début as *Aida* in Verdi's opera, and Cesare Formichi, a new *Count di Luna*, made his first appearance here. Miss Hoffmann displayed a voice of unusual range and power. In the process of working out it should grow into an exceptional dramatic soprano. In the finale of Act II she easily made herself felt above the entire massive ensemble. Her acting is now little more than conventional, but she sings with confidence and authority that are not common with such young singers. Mr. Formichi displayed a rich baritone, and he sang with spirit.

On Friday "*La Gioconda*," with Mme. Boninsegna in the title rôle, was repeated. On Saturday afternoon, Christmas Day, a holiday audience attended the second performance of "*Carmen*," with Miss Gay as *Carmen*, Bourrillon as *José*, Boulogne as *Escamillo* and Mme. Bronskaja as *Micaela*. Thus additional interest was given to this

Robert Moore, the American baritone at the Montaie, Brussels, distinguished himself in the recent revival there of Gluck's "*Alceste*".

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# Fritz Kreisler

**'UNTALENTED WORKS OF SCHOLARLY COMPOSERS'**

The London Patrons' Fund Concerts Devoted to Chamber Music of Young British Composers—Another American Singer Triumphs on Concert Stage

LONDON, Dec. 18.—Moritz Rosenthal appeared at the Queen's Hall Symphony concerts last Saturday. He chose Saint-Saëns's G minor concerto and Liszt's "Hungarian Fantasie" as compositions worthy of his powers. I quite agree with one critic that one could wish to hear this great pianist in something more musically interesting than the Saint-Saëns work. It is unnecessary to state that he played in fine style and was obliged to give encores.

Borodin's Symphony in B Minor was on the program. Though seldom heard, it says a great deal in a little over thirty minutes, and says it in an interesting manner. If our modern composers continue extending the limits of their symphonic structures we may have to dine between the movements or go back to Borodin.

The Patrons' Fund concert on Monday continued in its thoroughly interesting endeavor to produce the most untalented works of scholarly composers. This particular séance was devoted to young British chamber music. When even English critics cry out against this farce in program selection I may be forgiven for saying that not a work given was worth while. Neither was it a representative combination of modern English compositions.

For a critic to be obliged to listen to every would-be artist who chooses to advertise a concert is bad, but worse exigencies seem to have arisen, or why should the worthy critic of the *Telegraph* have thus prefaced his remarks on the concert given by the Nora Clench Quartet?

"There was nothing very remarkable about the program of the concert which the Nora Clench Quartet gave at the Bechstein Hall yesterday afternoon save its price, for sixpence is surely a somewhat excessive charge to make for a slip of paper containing the names of two chamber works and the words of those songs."

In spite of this carelessness the quartet gave good performances of the works in hand. Miss Mukle took charge of the 'cello part of the concert.

Neville Swainson introduced three new compositions of Maurice Ravel. "Le gibet" was marked first performance, which was an error, as Harold Bauer played it here some weeks ago. A weird piece with an insistent B sounding through it, as a sort of death knell for the gentleman concerned with the gallows.

Mr. Swainson's playing is sound and musicianly. It is sad that his posters up about town give such a ghastly idea of his physical self. I am positive they lost rather than gained patrons.

Tuesday evening, at Aeolian Hall, Alexander Barjansky and Basil Sapellnikoff gave a sonata evening of 'cello and piano-forte compositions. The program consisted of the Chopin G Minor, a Sonata by César Franck, and the Beethoven in A.

Mr. Barjansky and Mr. Sapellnikoff gave quite beautiful readings of the compositions mentioned. One felt they had put study into their performance, and did not depend on their sight-reading powers.

George Henschel appeared at the last concert of the Classical Concert Society Wednesday evening. He was warmly welcomed as becomes a favorite of long standing, and his singing of such songs as Schubert's "Eifersucht und Stolz" and "Der Leiermann" was pure enjoyment for lovers of the simple and artistic.

For her second concert at Bechstein Hall Ida Reman, the American vocalist, of whom I wrote a short time since, chose a comprehensive program. Her success was even more complete than at her first appearance here, if that were possible. The critics find her versatility in French, German and old Italian styles very remarkable. Her diction is quite perfect, her temperament remarkable, and her voice good except for a slight forcing at times. This is another American success for the London musical world. Eddy Brown and Ernest Schelling have only just preceded her.

This afternoon at three Paderewski's

Symphony will be performed under Dr. Richter, the pianist playing Beethoven's Concert in C Minor. This time we may have some verdict on the symphony. I shall attend to watch this verdict-forming operation make wrinkles in the faces of the critic contingent, and incidentally to form a humble personal opinion.

Thomas Beecham makes further announcements of his operatic scheme for February-March at Covent Garden. The following operas will be given: "Elektra" (in German), Richard Strauss; "Tristan und Isolde" (in German), Wagner; "Village Romeo and Juliet" (in English), Delius; "The Wreckers" (in English), Ethel Smyth; "Hansel and Gretel" (in English), Humperdinck; "L'Enfant Prodigue" (in French), Debussy; "Carmen" (in English), Bizet, and a special revival of "Ivanhoe," by Sir Arthur Sullivan, in English.

Dr. Strauss will conduct his opera, "Elektra," while Mr. Beecham, Bruno Walter and Percy Pitt will otherwise take the director's chair. The Beecham Orchestra of 100 performers will assist, and popular prices will prevail.

We can only wish that this energetic *chef d'orchestre* had been able to prevail on the authorities to allow him to produce that frightfully immoral opera called "Salomé." We have heard of its allurements, but only from afar. Why could not the club idea be worked, and thus go around the edict of the authorities? The stage society do it when they wish to give a morsel of Bernard Shaw.

EMERSON WHITHORNE.

**Jackson Choral Society Active**

JACKSON, MICH., Dec. 27.—Although this city's name is not altogether cheerful, suggesting, as it does, the site of the State Penitentiary, still it is very much alive in a musical way. The Jackson Choral Society, numbering one hundred and seventy members, with Gilbert Wilson as director, gave the "Messiah" the first week in December, and repeated it December 12. The soloists were Mrs. E. R. Hague and Nora Hunt, and Burt Burnett, Willard Lecknor and Gilbert Wilson. The society will give two more concerts during the Winter, a Bach cantata to be contained in one program and Palestrina music on the other.

Jackson also has a concert quartet, the members of which are Mrs. Elizabeth Walker, Nora Hunt, Mr. Lecknor and Mr. Wilson. The quartet recently gave "The Persian Garden."

F. M.

**Francis Rogers's Success on the Sembrich Tour**

If Francis Rogers were in any need of proof that he is an artist who knows how to unite to a superb and well-managed baritone voice a fine, subtle taste, fine intelligence and discrimination, the receptions he has been accorded while accompanying Mme. Sembrich on her Western tour would certainly afford him flattering demonstrations of the fact. Never has he failed completely to win his audiences, and his fame is spreading with startling rapidity. Already his dates for the coming month are numerous. On the 1st he is to appear in Vancouver, while two days later he will be heard in Seattle. On the 4th he visits Tacoma, on the 6th Portland, on the 9th, 10th and 11th San Francisco, the 18th Oakland and on the 24th Roswell, N. M.

**Friars Dine Alessandro Bonci**

A dinner to Alessandro Bonci, tenor of the Metropolitan Opera Company, was given on December 18 by the Friars, at their Monastery in West Forty-fifth street. Mr. Bonci made a speech which proved that he is a better singer than orator. Following the speechmaking a program of music was given by the following artists: Paul Kefer, 'cello soloist; Max Dolin, violinist; Harry Leon Leroy, clarinet, and Alexander Saslavsky, piano.

In Frankfort-on-Main "The Merry Widow" is in the regular répertoire of the Opera, where it is placed on the weekly schedule along with such works as "Lohengrin," "Tosca" and "The Flying Dutchman."

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**GARDEN VS. TETRAZZINI**

**The Old Feud Is Revived in Pittsburgh, According to Rumors**

All is not well between Mme. Tetrazzini and Mary Garden, it is said. Wild and wonderful happenings have drifted in from Pittsburgh, where the interpreters of new-fashioned and old-fashioned opera have recently been appearing. It is rumored, moreover, that Mme. Tetrazzini's sore throat on Christmas Eve was not a real sore throat, but a very real case of very severe indignation, to put it mildly, over the fact that the Pittsburgh critics had not been entirely complimentary to her *Lucia* of a few nights before, while Miss Garden's *Sapho* had appeared to please everybody very much. Press representatives were soon busy at work denying that there had been any disturbance of the peace, but the fact remained that Miss Garden, who has been stopping at the same hotel as her illustrious colleague, made a hasty change of domicile and took herself elsewhere. It is whispered that she came out with the dictum that the style of opera cultivated by the coloratura artist was antiquated, that people needed a change and that they could not exactly be blamed for preferring the type of opera of which she was an exponent.

As for Mme. Tetrazzini, she has preserved an ominous silence.

**Detroit's Musical Lethargy**

N. J. Corey, writing in the *Detroit Saturday Night* about the conditions of musical appreciation in that city, deplores the fact that popular interest in the art seems to be slight. "Although Detroit now claims a population of over 400,000," he writes, "yet absolutely none of the musical activities just mentioned (Symphony Orchestra, Handel and Haydn Society, Cecilia, Apollo, etc.) are in progress here, with the exception of the very occasional visit of a world-renowned artist, and even at most of these it requires the strength of ten elephants to drive people to the concerts. Can anyone satisfactorily explain these conditions? Also, why it should have been necessary for New York managers to cancel the dates of three or four world-renowned artists who had been announced for the present season? The managers give as their reason that there is almost nobody who cares for music in Detroit. . . . We are a larger city than Boston was twenty-five years ago. Even then all the foreign visiting artists sought the critical approval of art-discriminating Boston. Often an American début was sought in Boston in preference to New York. How many of them are now seeking the critical approval of Detroit as a renowned center of culture? Will the new music hall help to change these conditions?"

**Mme. Alda Entertains Fellow Artists**

Mme. Alda, of the Metropolitan Opera House, entertained a number of her fellow-artists in her apartments in the Ansonia last Sunday night. Among those present were Messrs. Gatti-Casazza, Toscanini, Maurel, Amato, Buzzi-Peccia, Barthelemy and Le Comte, and Mmes. Maurel and Cavalieri.

Moriz Rosenthal has been appearing in London this month. He played the Saint-Saëns Concerto in G Minor as soloist with the Queen's Hall Orchestra.

**"MESSIAH" FEATURE OF BOSTON CONCERTS****Handel and Haydn Society Gives Its Annual Performance—Carreno with the Orchestra**

BOSTON, Dec. 27.—The concerts of the week were few. On Sunday evening, the 19th, the first of the excellent performances of Handel's "Messiah," which are given each year by the Handel and Haydn Society, under the direction of Emil Mollenhauer, took place in Symphony Hall, which was sold out for the occasion. The chorus sang with its wonted precision and sonority. The qualities, of late years, have become almost matters of course. The quartet of soloists gave fitting performances of their various "numbers."

On the first night the members were Mrs. Grace Bonner Williams, soprano; Violet Elliot, alto; Edward Barrow, tenor; Leveritt B. Merrill, bass. Mrs. Williams is a finished and a musicianly singer. Miss Elliot's voice has good quality. Mr. Barrow was sincere in his sentiments, and made a decidedly favorable impression. Mr. Leveritt Merrill took his solo, "Why Do the Nations Rage?" at a magnificent tempo and was well applauded. On the following evening Josephine Knight replaced Mrs. Williams, and Willard B. Flint Mr. Merrill. I did not attend this concert. The Boston *Herald* expressed a consensus of opinion in referring to the "fine quality and power" of Miss Knight's voice, her sureness of memory and intonation, her thought and care in matters of detail. Miss Knight is winning an enviable position in the musical community. Mr. Flint was also praised for his rich, even voice, the simplicity and the good taste of his interpretations.

The first concert of the Longy Club of players upon wind instruments took place on Thursday evening at Chickering Hall. A sonata for clarinet and piano, by Max Reiger, received its first performance here. It was well played by Alfred de Voto, pianist, and Georges Grisez, clarinetist. But oh, it is a meager work. A "sextuor" by Malherbes, which opened the program, was more charming, 'tis said. A suite by Leland Cossart, also played for the first time, proved a happy and harmless creation.

Mme. Teresa Carreño gave a magnificent reading of Tschaikowsky's B Flat Minor Concerto at the Symphony concerts. It has been seasons since this gorgeous work has been so superbly rendered here. In her manner of binding together the rather Mosaical first movement, in balancing and contrasting the themes of the finale, Mme. Carreño established a new point of view, and a most convincing one. She is, in truth, one of the great pianists who appear so seldom in these days. The Pastoreale from Bach's Christmas Cantata, in honor of the season, opened the program. Beethoven's Fourth Symphony followed. In the last first suite from Bizet's music to

"L'Arlesienne" Mrs. R. J. Hall, of this city, played the saxophone solo. If I am not mistaken Mrs. Hall is the first amateur, man or woman, to play with the Symphony Orchestra. To her Boston is deeply indebted for a remarkable series of orchestral concerts of modern French music, a series which will be continued during the latter half of this season. Mrs. Hall, a musician of uncommon attainments, has been for years a pupil of Georges Longy, the first oboeist of the orchestra. She played her solo in the prelude of the suite with a beauty of tone and a sense of style which seems peculiar to French musicians and their disciples. OLIN DOWNES.

**VAUDEVILLE TENOR WHO IS PREPARING FOR OPERA STAGE****ORVILLE HARROLD**

Orville Harrold, the young tenor from Indianapolis, is one of the most recent acquisitions of Oscar Hammerstein, whose attention he attracted by his work on the vaudeville stage. Not having studied vocal art with any great degree of thoroughness before, he has now been placed under the tuition of Oscar Saenger, with whom he is fast becoming proficient in such operatic roles as *Canio*, *Faust* and *Don José*. His first appearance on the boards of the Manhattan Opera House will probably be made early next Spring, while later he intends to study in Europe with Jean de Reszke.

**Wants a Friend to Have "Musical America"**

DETROIT, MICH., Dec. 20, 1909.  
To the Editor of MUSICAL AMERICA:

I have enjoyed MUSICAL AMERICA since its first issue, and now wish to present it as a Christmas gift to a friend, beginning with January 1, 1910. This, I am sure, shows my appreciation of it. Sincerely yours,

Mrs. ROBINA TURNBULL.

**CHRISTMAS CHORUSES ATTRACTIVELY SUNG****Musical Art Society in Seasonable Concert on Evergreen-Decorated Stage of Carnegie Hall**

With the stage of Carnegie Hall charmingly decorated with huge pine trees, and with the bright hues of the singers' gowns contrasting picturesquely with the dark green of the background, it would have been hard to have imagined a more charming setting for the Christmas concert given by the Musical Art Society in Carnegie Hall on Thursday evening of last week. That the chorus has an enthusiastic following was manifested by the insistent and spontaneous applause that greeted everything it offered. Indeed, the musical menu was a most generous one. Naturally, the "Stille Nacht, Heilige Nacht" was the thing sung first, even though no mention was made of it on the program. The necessity of this number is always—and justly so—taken for granted by every lover of choral singing. It was followed by six different settings of the "Ave Maria," illustrating the difference between sixteenth and nineteenth century methods of doing the same thing as exemplified by Palestrina, Victoria, Acadelt, Mendelssohn, Liszt and César Franck. This was interesting, of course, from a historical standpoint, but the procedure is not one strongly to be recommended. Sweelinck's buoyant motet, "Hodie Christus Natus Est," was given, and was followed by Brahms's splendid Rhapsodie, op. 53, in which the admirable contralto, Julia Heinrich, displayed her voice to fine advantage in the solo part. Vecchi's "Pastorella Graziosella," a dainty madrigal, Gretchaninoff's "Sun and Moon," and Brahms's "Nänie" were also given, though pre-eminently interesting were the *a capella* settings by Debussy of three old French songs by Charles d'Orléans. Despite the curious melodic intervals resulting from the use of the whole tone scale, these settings seem singularly appropriate to the texts. One of them, "Quant j'ay ouy le tambourin," with its curious solo arabesques against a weird pianissimo choral background, was eagerly redemand.

Save for a few lapses from the correct pitch, the singing of the choristers was characterized by beauty and refinement, while their enunciation was perfect, save when they were obliged to use English.

**Mme. Ternina May Sing "Tosca"**

It is more than likely that Mme. Milka Ternina, who is now a resident of New York, will sing the title rôle of *Tosca* at the Metropolitan before many weeks. The famous soprano admitted this week that Manager Dippel was pressing her to sing, and that she was not far from the yielding point.

Sven Scholander, the Swedish troubadour with a lute, is making a successful tour of the Continent.

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## A CLEVER PIANIST OF FOURTEEN

Madeline Heyder, Pupil of Claude Warford, Displays Remarkable Technic

Claude Warford has presented several of his students in recitals at his spacious studios the last two Fridays. Although devoting most of his teaching period to the art of singing, Mr. Warford has several piano students of much promise. At the afternoon musical of December 10, Mary Jane Gray and Alice Gregory, sopranos; T. Hubert McCauley, tenor, and Mary Haendel, contralto, sang. The latter possesses a voice of remarkable purity and beautiful balance, and sang all of her numbers most artistically.

Madeline Heyder, the pianist of the afternoon, is only fourteen years old. She played the A Flat Ballade of Chopin, C Sharp Minor Prelude of Rachmaninoff, and G Flat Major Polonaise of Moszkowski, demonstrating a remarkable technical equipment for her age, and playing with beautiful nuance and feeling.

On Friday evening, the 17th, the following students gave the program: Melissa Greenleaf-Smith, soprano; Marguerite Sommer, contralto; Malcolm MacGrath, baritone, and the Misses Day and Caskey, pianists. The latter are specializing in duet playing and are rapidly acquiring a most interesting repertoire in this field of work. Mr. MacGrath, who is but eighteen years



MADELINE HEYDER

Fourteen-Year-Old Pianist, Who Performed at Recital Given by Claude Warford, Her Teacher

of age, has a big, mellow baritone voice, which should bring him much success in the future. At both recitals the studios were filled with a most appreciative as well as enthusiastic audience.

ness men, being, in fact, representative of the musical talent of the entire town. The orchestra is complete in itself, with the exception of oboes and bassoons, which come from Detroit for the concert.

Symphonies of Haydn, Mozart, Beethoven, Schubert and the very difficult accompaniments to such piano concertos as the Grieg, Saint-Saëns, and even Tschaikowsky, have been performed with a finish of detail and emotional warmth quite remarkable.

The orchestra is directed by Samuel Piereson Lockwood, head of the violin department of the University School of Music. The following program was given December 10 before an audience of several hundred enthusiastic listeners. Two more programs will be given later in the year.

Overture, "Meeresstille und Gluckliche Fahrt," op. 27, Mendelssohn; Clarinet Concerto, B flat, Mozart, W. B. Parkinson and strings; Symphony, D major (B. and H., No. 2), Haydn; Concerto No. 1, B flat minor, op. 22, Tschaikowsky, Albert Lockwood and orchestra. F. M.

### Fanning to Sing New Work

Cecil Fanning, baritone, who has just filled twenty-five dates in the South, the Middle West and the New England States, and who will sing in and around New York during the coming month, has been engaged for the first four performances of William G. Hammond's "Ballade of Lorraine." These performances will take place during January in Jersey City, East Orange, Englewood and Summit, N. J., and will be given with full orchestra and women's chorus under the direction of Arthur D. Woodruff.

### Mehan Pupils' Success

Jane Young, a pupil of the Mehan Studios, in Carnegie Hall, New York, has been scoring a success in a light opera company which is touring the East. Her recent appearance in Ridgewood, N. J., which is her home town, was the occasion for an enthusiastic demonstration on the part of the audience in her favor. Robert Kent Parker, whose success in opera abroad was recorded in a recent issue of *MUSICAL AMERICA*, is another Mehan Studio graduate.

### Sings for Baltimore Audience

BALTIMORE, Dec. 25.—A delightful song recital was given Saturday afternoon at the Arundel Club by Helen Arnold Nettleton, of Washington, D. C. Miss Nettleton has a fine mezzo-soprano voice of wide range and flexibility. She pleased her audience with songs by Brahms and Schumann and ballads by modern composers. Miss Nettleton is contralto soloist in St. Thomas' Church, Washington, and a vocal teacher as well. W. J. R.

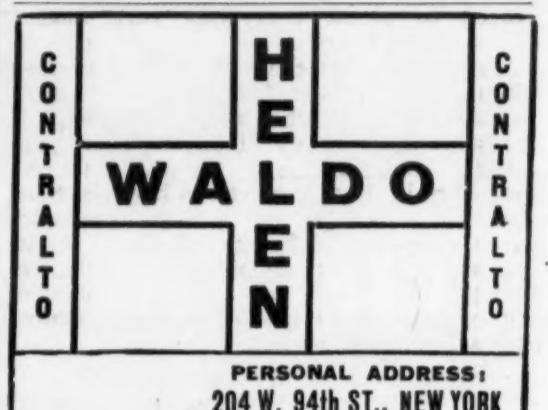


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## CHRISTMAS HALTS LONDON CONCERTS

### Few Important Ones Given During Holidays—Last Symphony Concert

LONDON, Dec. 11.—As Christmas approaches the music menu put before the London public becomes less interesting, only a very few of the concerts given being really important.

A new suite for violin and pianoforte, in G minor, by Christian Sinding, was introduced at a recital last Saturday. Ethel Barnes played the violin part well, but this did not save it from being mostly monotonous. Here and there were moments of something like semi-inspiration in the first movement, but even these flashes were rare.

The program of the London Symphony concert on Monday evening was interesting. It included the prelude to "Die Meistersinger," Elgar's "In the South," "The Pierrot of the Minute," by Bantock; Schubert's "Unfinished Symphony" and Brahms's Symphony in F. Dr. Richter conducted and the orchestra was in fine fettle. If the wood and brass compared at all with the strings the London Symphony Orchestra would be on a very high level, and could be counted among the few great orchestras.

Myra Hess is a pianist who should go far. Although still very young, she has already accomplished much, and may well be considered as one of the most promising of the younger English women pianists. Her recital on Tuesday showed her to be serious in her ideals.

Again Sapellnikoff was with us at Steinway Hall. His interpretations of Beethoven's "Appassionata" and Chopin's B Minor Sonata were sound and enjoyable. John Powell gave his second recital Wednesday. The program included a Bach-Liszt Prelude and Fugue in A Minor, Beethoven's Sonata in A (an early one), and Schumann's "Forest Scenes." His audience appeared to find his readings thoroughly satisfactory.

On Wednesday evening the third concert of the Philharmonic Society took place. Bruno Walter, the Vienna conductor, gave a fairly interesting reading of Tschaikowsky's Symphony Pathétique. Kathleen Parlow, the Canadian violinist, played Goldmark's Violin Concerto in A Minor in beautiful style. Perhaps a trifle more tone and breadth will come after she has had the work in her répertoire longer. The songs by Ethel Smythe—"Chrysilla" and "Anacreonic Ode"—were conducted by the composer.

Gertrude Peppercorn gave her Autumn recital Thursday. She played three Bagatelles from op. 119 of Beethoven, Schubert's "Fantasia in C" and Chopin's like work in F minor. Her audience was enthusiastic and did not seem to mind the rather ear-splitting volume of tone which sometimes filled the Bechstein vault-like hall to overflowing.

Two pianists of name are appearing today. Mark Hambourg gives a recital at the

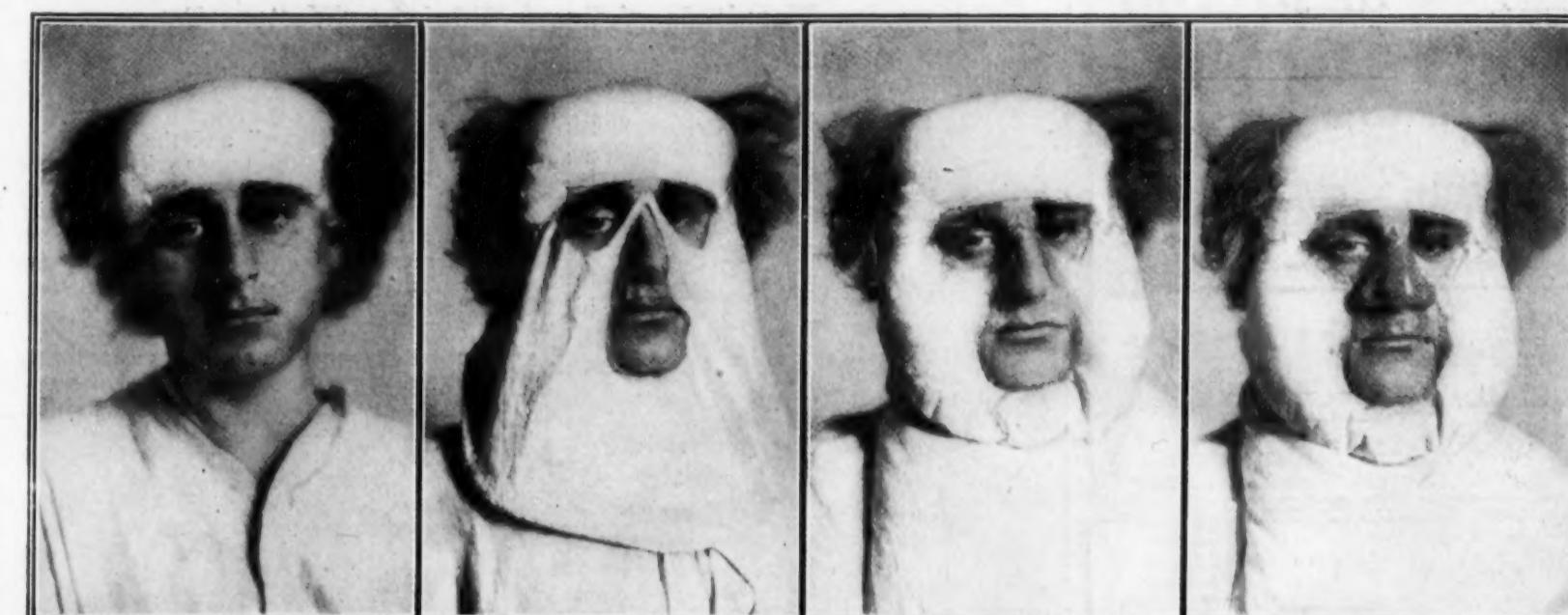


Fig. 1

Fig. 2

Fig. 3

Fig. 4

### Nose-Paste and Cheek Pads Are Among the Accessories Required

A striking illustration of the power of make-up to transform facial expression is to be seen in the illustrations in Cavendish Morton's book on "The Art of Theatrical Makeup," notably in the character of *Falstaff*. The four pictures show the complexity of the processes through which the transformation takes place, the last being about as dissimilar from the first as can well be imagined. Mr. Morton is anxious in this part to show to what extremes makeup can be carried—extremes that must usually be avoided.

Great additional breadth of head and face is one of the most desirable factors in preparing for this character. Just how great is this additional breadth may be seen by examining Fig. 1.

In Fig. 2 is to be seen the wig joined to the silk, from which the cheeks and double chin must be formed.

In Fig. 3 the padding is used and the



The Finished Product

### How the Victim Broadens His Head and Face with Cushions and Putty

drawstrings at the lower end of the silk is tightened.

In Fig. 4 the nose paste is applied. Under the eyes are placed pouches of nose paste, which have to be blended with the false cheeks in such a way that the joints may be thoroughly covered.

A groundwork of No. 3 grease paint deepened with yellow and carmine is applied all over the face to bring the various elements of the mask into accord, while blotches of carmine mixed with yellow are dabbed on the nose and cheeks.

High lights of white mixed with a little yellow are placed on the forehead, under the eyes, and on the cheeks. They must carefully be blended with the groundwork.

Beard and mustaches are so placed that the actual outlines of the cheeks are lost. The beard is blended into the cheeks with crêpe hair. The eyelashes are made to seem smaller by being colored with reddish yellow.

Crystal Palace, playing Beethoven's C Major Sonata and a Chopin group, and Rosenthal appears at the Queen's Hall Symphony concert, having chosen Saint-Saëns's G Minor Concerto and Liszt's Hungarian Fantasy to exhibit his powers.

I note that Thomas Beecham has made arrangements for a short season of opera in German at Covent Garden, between February 19 and March 15. This wealthy conductor is also trying to get permission from the proper authorities to put on "Salomé." If he succeeds it will indeed be an innovation, for I believe there is a rule that an opera must be twenty-five years of age before going on the musty boards of Covent Garden. "Samson and Dalila" and "Louise" have just been discovered recently—that is, for England.

I regret to be obliged to mention the

death of Professor Ebenezer Prout. Perhaps he did more for the student of musical theory than any other English writer. He wrote many volumes, besides leading a busy life as a teacher and composer. Professor Prout would have been seventy-five years of age next March.

A very interesting book on César Franck, by his pupil, Vincent d'Indy, has been translated into English and published by John Lane.

EMERSON WHITHORNE

### Guilmant Organ School Plans

The Winter term of the Guilmant Organ School begins next Tuesday, January 4, and William C. Carl will return from his holiday trip and be in attendance at the opening sessions. The enrollment will be materially increased for the coming term.

A recital will be given Thursday, January 6, and on the 13th the class of 1911 will read essays on important subjects, which they are preparing during the Christmas vacation. Thomas Whitney Surette, the distinguished lecturer, will arrive from London the early part of January, and resume his lecture course. Clement R. Gale and Warren R. Hedden will be with their theory classes next week, and as during the Fall term, each organ student will receive private instruction under the tutelage of Mr. Carl, there being no class work in this department.

Percy Grainger, the Australian pianist, introduced a Handelian "Rhapsody" by Cyril Scott in London the other day. It proved a disappointment to the composer's friends.



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## HENRY RUSSELL'S OPERATIC IDEALS

Director of Boston Opera Company Fulfills His Ante-Season Statements—Magnitude of Great Midwinter Western Tour

BOSTON, Dec. 27.—"Faultless orchestration, well-trained and capable chorus, *mise en scène* beyond criticism and good principals for the essential rôles." Such was the epigrammatical statement made by Director Henry Russell, of the Boston Opera House, over a year ago, to an interviewer, and that this was a faithful forecast of the character of opera to be given under his direction has been made apparent night after night during the eight weeks which have formed the first half of Boston's first season of permanent grand opera. Mr. Russell has, however, been better than his work in some of the essential features. His principals for the important rôles, have been far better than "good." As to orchestra, chorus and the *mise en scène* the standard set by him in his advance statement has been maintained and in many instances excelled. All in all, Mr. Russell has proven himself during the past eight weeks to be fitted by education and temperament for the position of great responsibility which he holds. He is a general who marshals his forces with complete understanding of their abilities and their limitations.

Such memorable performances as the first of "Rigoletto," the gorgeous productions of "Aida," the startlingly realistic "Carmen," given for the first time last Wednesday evening, and the artistic representations of "La Gioconda," "La Bohème," "Lakmé," "Madama Butterfly," unquestionably bear the stamp of Mr. Russell's individuality, and are monuments to his ability as an opera director.

In the operatic world to-day Mr. Russell naturally occupies a unique position. This could not be otherwise, as this is the first season, and the question of the success or failure, artistically, of permanent opera in Boston is naturally one of greatest interest and moment in operatic circles. It is, therefore, only just to chronicle at the close of the first half of the season, when the company is about to begin a middle western tour of five weeks, that the success of the Boston Opera Company as an institution, from the standpoint of the artistic quality of the operas produced and also the success from the box-office viewpoint, has been noteworthy, rather more so than many of those most intimately interested had dared to hope. To be sure, the opera company had the encouragement of a tremendous advance subscription sale of seats, but the single seat sale has also been heavy, and it is deserving of mention that the box-holders and subscribers have been constantly in attendance at the performances or have presented their tickets to friends, so that the houses have always been full, and many times crowded.

Mr. Russell deserves a word of heartiest commendation for the actual carrying out of his plans to give debutante performances at which young American singers have been given opportunity to appear with members of the regular company and under the best possible conditions. In this, as in other important features connected with the institution, he has absolutely kept faith with the public and with the promoters of the opera company.

Mr. Russell's is an interesting personality. Small in stature, he is nervous and quick of movement and speech; his biography would furnish many interesting anecdotes. Mr. Russell has many accomplishments; he speaks half a dozen languages, has a thorough knowledge of musical composition; has the ability to lead his own orchestra, if an emergency should arise, and, what is also of great importance, has a thorough knowledge of physiological conditions surrounding voice production. His early study of medicine in London was followed by specializing in this department of professional research. It was natural that he should later become a teacher of singing. During a residence in Rome, his success in restoring the voice of Eleanora Duse led, in the course of time, to the formation of the San Carlo Opera Company. The organization of this company and its subsequent tours of America form the direct chain of events which lead to the formation of plans for permanent opera in

Boston and the engagement of Mr. Russell to become managing director of the institution.

In 1904, Mr. Russell and the San Carlo company made the first tour of the United States, and returned the following season for another tour. In the Spring of 1907, the San Carlo company gave some excellent performances of opera in Boston, and in the early Winter of 1907 the company returned and played for three weeks at the Majestic Theater. It was during this engagement that the arrangements were finally completed, and in the issue of December 16, 1907, MUSICAL AMERICA made an exclusive announcement of the plans to form the Boston Opera Company and the engagement of Mr. Russell.

The generous offer of Eben D. Jordan, the well-known patron of music, to give the land for a site for the opera house and to construct at his own expense the building, at a cost of \$1,000,000, is well known to the musical and general public. The stage appointments as well as the appointments throughout the building are of the most modern, and the house is without doubt one of the finest and best equipped opera houses in the world.

Mr. Russell comes rightfully by his tendencies in the direction of music and art. His father was a well-known musician in London, and as a composer has over 900 songs to his credit. He was also a prolific writer of other music in addition to vocal numbers. As a youngster Mr. Russell decided not to enter the field of music, but to become a physician. This resulted in his early study of medicine, but his natural tendencies dominated, and the musical world has been the gainer thereby.

During a large part of 1908 and the early part of 1909 Mr. Russell spent much time in Europe, giving special attention not only to the engagement of able lieutenants, musical conductors, a *regisseur générale*, chorus and some members of the orchestra, but also the engagement of principals for the leading rôles. In his careful selection of these members of the company he displayed accurate knowledge of conditions and a complete, comprehensive understanding of exactly what was needed to produce the kind of opera he had in mind. As having a bearing upon his ideas regarding operatic stars he remarked to the interviewer: "All is not gold that glitters. A man with a title should have some claim to distinction other than the title; a singer with a name should possess vocal qualities to justify celebrity. Because a singer thirty years ago was richly endowed with talents there is no reason why the public should continue to applaud the living tomb in which they are buried. Loyalty, respect and affection are all poor substitutes for artistic judgment."

Mr. Russell also has very positive ideas regarding the belief in certain quarters in Europe that in America the impresarios are willing to pay the most absurd sums for any talent, however mediocre, which can foist itself to the point of a hearing. In the engagement of artists for the first Boston season he has offered conclusive evidence of having had these points constantly in mind, with the result that there has been a generally high standard of excellence among the artists in all the different rôles.

The Middle Western tour of five weeks, during which practically the entire force of the opera house, including all the artists and practically all of the executive employees, will visit Chicago, Pittsburg and other important cities, is without doubt the most ambitious undertaking of the kind ever attempted in this or any other country. The conception of this tremendous undertaking is a tribute to Mr. Russell's genius, and the carrying out successfully of the enormous detail connected with the tour will demonstrate once more, and in a new way, the executive ability of Mr. Russell; of Theodore H. Bauer, his able press representative, who is to be business manager of the tour, and of the many other capable men in important positions in the company.

D. L. L.

Alexandre Guilmant, the veteran French organist, has been giving recitals in Budapest.

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## MME. ZEISLER DELIGHTS MILWAUKEE AUDIENCE

Pianist Gives Excellent Program Before Large Audience—Unique Program of French and Spanish Compositions

MILWAUKEE, Dec. 28.—Mme. Fannie Bloomfield-Zeisler, ever a favorite pianist and sure of a hearty welcome whenever she comes to Milwaukee, became even a greater favorite on her appearance here on December 19, in the second of the series of Sunday afternoon recitals arranged by Clara Bowen Shepard.

Mendelssohn's Variations and Chopin's "Marche Funèbre" sonata served as the larger compositions of the program, and received a notable reading. Nothing can be added in the way of commendation, for the whole list encomiums has long ago been exhausted. Mme. Hesse-Sprotte, contralto, sang with considerable feeling and in a remarkably convincing manner an operatic aria and a group of German ballads as encore numbers in the intervals between the piano numbers. Clarence Shepard was accompanist.

An audience of Milwaukee music lovers gathered in the Athenaeum to witness the initiation of one of its members, Mrs. William Hagerman Graves, in a public recital, with the artistic co-operation of George Copeland, Jr., of Boston. The program consisted of an interesting selection of short French and Spanish compositions of comparatively recent date, never performed in public here. It was an agreeable departure from the well-worn recital selections which monopolize current song and piano programs.

Another recent Athenaeum recital was that by Marie Schade, pianist, assisted by Berjliot Alsrud, contralto, of Chicago. The program was somewhat monotonous, being confined wholly to Northern music, with only three or four semi-classics, but the fine art of the Russian and the Scandinavian made up in full measure for these delinquencies.

### Peabody Organ Recitals Begin

BALTIMORE, Dec. 27.—The first of the series of free organ recitals will be given at the Peabody Conservatory Sunday, January 2, by Elsie R. Miller, one of the few organ graduates from the Peabody Conservatory. She won a scholarship in 1906, and in May, 1909, received the fourth organ diploma which has been awarded at the conservatory. The organists to follow will be Nellie Gocenawalt, January 9; Mabel Thomas, January 16; Mabel Blanchard, January 23; Harold D. Phillips, January 30. The organists for February and March will be announced later. They will be assisted by well-known vocal and instrumental soloists.

W. J. R.

### Peabody Students Give Recital

BALTIMORE, Dec. 27.—An elaborate and interesting program was rendered at the Peabody Conservatory students' recital Wednesday afternoon by students under Maud Randolph, Mrs. B. Sylvana Blackman, Emmanuel Wad and J. C. Van Hulsteyn. The participants were Lina de Rosset, Ruby McCollom, Catharine Coan, Florence Hart, piano; Max Rosenstein, Harry Sokolove, Israel Dorman, violin; M. Pauline Abbott, Elizabeth Gutman and Kathryn Horisberg, sopranos. The work of the students was of a high order. W. J. R.

## NEW TENOR ENGAGED FOR THE METROPOLITAN



HEINRICH HENSEL AS "LOHENGRIN"

The accompanying photograph, the first of its kind to be published in this country, shows Heinrich Hensel, the famous tenor, in the rôle of *Lohengrin*. He is a member of the Royal Opera at Wiesbaden, was born October 29, 1874, at Heustadt, and is the son of a factory owner. Early in his youth he sang in society, principally at benefit concerts and the like. He studied under the famous master Mozart singer, Gustav Walker, and the tenor, Hermann Rosenberg, at Karlsruhe, also Maestro Enverich, at Milan. He appeared for the first time on the stage as *Stradella*, at Freiburg, where he sang for three years. After that, at the opera house at Frankfort, in such rôles as *Lionel*,

*Raoul*, *George Brown* and *Turiddu*. In 1907 he was called to the Royal Opera House in Wiesbaden, where he is the first tenor. He has been engaged by the Metropolitan Opera Company of New York, and his débüt will take place this season.

Frank E. Edwards, manager of the Cincinnati Orchestra, is also manager of a number of the best artists of the Middle West. During the last month many of his singers and players have filled engagements. Among these are Mrs. Antoinette Werner-West, soprano; John Hersh, basso; W. C. Ernest, tenor; Alice Shiel, pianist; Hans Richard and Louis Victor Saar.

## WESTERN COMPOSER'S COMPOSITION SUNG

Works by Frédéric Stevenson, of Los Angeles, Heard in Many Cities—Mid-December Concerts

LOS ANGELES, Dec. 22.—Frédéric Stevenson is now giving nearly all of his time to composition. He has reached the age where teaching is a burden and contemplation a delight. While his compositions are frequently heard in Los Angeles, they are also performed in the East. Following its first hearing here his "Viennese Serenade" was sung two weeks ago by the Mendelssohn Club of Chicago, directed by Harrison Wild. It was given with the full instrumentation and was so well received that a repetition was demanded.

Victor Harris, of New York, has invited Mr. Stevenson to write a work for his Cecilian choir, following the example of Mrs. H. H. A. Beach and Henry Hadley in writing original works for this chorus.

Mr. Stevenson's recent publications, coming from the press of the Oliver Ditson Company, include an Easter Festival Anthem called "Praise the Lord, O Jerusalem." The choral parts are rather of the dramatic order, though Mr. Stevenson's church works are generally quite conservative and conventional.

Last week, at a concert of the Woman's Choral Club of Pasadena, this composer's "Italian Serenade," for female voices, made a good impression and was repeated under the leadership of Mrs. W. B. Clapp.

Another recent song by the same writer is "Love and Peace," which will be used by several prominent singers during the Christmas season.

Bruce Gordon Kingsley gave the fourth of his series of organ concerts at the Auditorium Friday, presenting a series of attractive compositions for his instrument. His vocal soloist was Mrs. W. J. Kirkpatrick, who sang *Senta's* ballad from the "Flying Dutchman," "Bid Me Discourse," by Bishop, and a new song by Organist Kingsley.

This week Mme. Sembrich, who is spending some time in this climate for the benefit of her husband's health, will sing before an audience composed exclusively of school teachers.

Georg Kruger, the pianist, recently of New York, played a program before the Friday Morning Club. Later he was a special guest of the club at luncheon, at which other prominent guests were Frank La Forge, Sembrich's pianist, formerly with Gadski; Francis Walker, baritone; Ignace Haroldi, violinist, and Jean Mannheim, the artist, whose paintings are on exhibition here.

### Boston Symphony's Next New York Concerts

The January concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, January 13 and Saturday afternoon, January 15, respectively. At both concerts Mischa Elman will be the soloist, making his first appearance of the season at this time.

Hugo Kaun, formerly of Milwaukee, is very much in the public eye in Germany. A "Kaun Evening" given recently in Crefeld aroused so much enthusiasm that a second one has been arranged for next month.

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**CHICAGO MADRIGAL CLUB CONCERT**

Part Songs Written Especially for this Chorus a Feature of the Program—News of Local Musicians

CHICAGO, Dec. 25.—The Chicago Madrigal Club, an organization now in its ninth season under the direction of D. A. Clippinger, gave the first concert of its season at Music Hall on Thursday. The program included several numbers that were especially written for the club, and the performance was characterized generally by a commendable vocal finish and style, although the tonal quality is not always of the best. "To Daffodils," by Harold Drake, was given in excellent fashion; "Song of the Pedlar," by Lee Williams, was done very well, and a merry piece of humorous composition by Josef Haydn entitled "Maiden Fair, O Deign to Tell" was so well rendered that a repetition was demanded. Grieg's "Ave Marie Stella" was effectively sung, and "Life's Evening," written for the Madrigal Club by Mrs. E. L. Ashford, was another interesting feature of the program.

The Pasmore Trio, composed of three sisters hailing from San Francisco, were the assisting artists, and their work was received with considerable favor. They play with a complete sympathy that apparently comes from long practice and study. The playing of Miss Suzanne, the pianist, is especially noteworthy. The trio performed the Variations from Tschaikowsky's A Minor Trio.

Will Sherwood, a nephew of William H. Sherwood, the well-known American pianist, has been successful in his examination for one of the Rhodes scholarships. As a result of this success, young Mr. Sherwood is entitled to a two years' course at Eton College, the great university of England. Mr. Sherwood has been a pupil at St. Stephen's College for the past year. Mr. Sherwood, senior, has lately written several articles on Mendelssohn, and is the recipient of a letter from the Mendelssohn family, in which they have expressed appreciation and interest in his informing matter on the great composer.

Mrs. Merle Merriam-Kremer, contralto, Robert Ball, baritone, and Ralph Jenkins, tenor, will be the soloists at the Treble Clef concert at Beloit, Wis., on Tuesday evening. These talented young people are pupils of Mrs. Stacey Williams. Geraldine Brace, who was the soloist with the Apollo Club of Janesville, Wis., last week, and won instantaneous success by her rendition of the "Traviata" aria "Ah fors e lui," is also a pupil of Mrs. Williams, with whom she has studied for the past four years.

Pupils of Agnes Lapham gave an interesting and varied program in her studio in the Fine Arts Building on Saturday, December 18. The following young people participated: Marion Bennett, Aristine Knapp, Grace Guest, Marion Lasier, Ruth Lasier, Dorothy Watson, Isabella Compton, Dorothy Sharpe, Myron Butler, Mabel Decker, Ruth Pryor and Hilda Vullmahn. Miss Lapham's class is large, and her pupils show careful training.

The songs of James G. MacDermid, the brilliant composer, of Chicago, are being used on programs all over the country. Christine Miller, Frank Ormsby, Claude Warford and Sidney Lloyd Wrightson have recently added MacDermid songs to their repertoire, and Mme. Jomelli is especially pleased with "Charity," which she has used during the past two seasons.

Luella Chilson Ohrman, soprano, has had a number of engagements during December, all of which she filled with her usual success. Mrs. Ohrman received particularly fine tributes as a result of her work with the Orpheus Club in Cincinnati on December 2; on the 11th she sang at a banquet given at the La Salle Hotel for Mrs. Potter Palmer, and on the 19th she gave a recital at the Woman's Trade Union. Mrs. Ohrman is booked for many appearances in January, the first being a recital on the 10th at Ferry Hall, in Lake Forest. On the 14th she gives a private recital in Chicago; on the 20th she appears with the Steinle Trio in Milwaukee; on the 22d a recital at the Ohio Wesleyan School of Music; on the 23d a recital at Bellefontaine, O. In March Mrs. Ohrman and John B. Miller, tenor, make a tour of Canada, giving concerts in various cities there.

Volney L. Mills, the well-known tenor, who has been in North Dakota, where he is conducting the vocal department of a

large college, is spending his vacation in Chicago.

Mr. and Mrs. Frederick Bruegger, both popular in musical circles here, are spending the holidays in Michigan, where Mr. Bruegger has a large country place.

Edward Walker, tenor, has been engaged for three performances of the "Messiah," the first to be given New Year's Eve at Shiloh Tabernacle, Zion City, Ill.; January 2, at Central Tabernacle, Chicago, and January 5 at Lakeside Auditorium, Racine, Wis.

Myrtle Lee, mezzo-soprano, who has but recently returned from Berlin, where she has been for the past two years studying with Mme. Corelli, has a studio at No. 419 Fine Arts Building. Miss Lee sings at the Willard Hall for the Iroquois Memorial Association on December 30.

Heniot Levy, the pianist, will appear in recital in conjunction with Herbert Butler, violinist, and Robert Ambrosius, cellist, in Kimball Hall on January 8. These three well-known artists will play among other selections the Tschaikowsky Trio. On December 10 Mr. Levy's musical setting of "Guinevere" was given with success at the Western Society of Engineers' musicale, in the Monadnock Building.

Gustaf Holmquist, the popular singer, gave an unusually fine recital in Rock Island on December 10. The press spoke very favorably of Mr. Holmquist's work on this occasion, and he will probably give another recital in that city shortly.

Eric De Lamarter, organist of the New England Church, on the North Side, has arranged an unusually interesting program for the Christmas services. Mr. De Lamarter has a large class of pupils, and is also busy composing.

Axel Shovgaard, the Danish violinist, is now touring the Northwest and West, and is booked for nearly one hundred concerts.

Francis S. Moore, organist, of the First Presbyterian Church, has included in his Christmas service the cantata "Wondrous Words of Love," by Philo Adams Otis.

On December 18 the usual afternoon Interpretation Class of the Mary Wood Chase School of Artistic Piano Playing was held. Compositions by Chopin, Mozart and Bach were given by Miss Arnold, Mr. Carr, Miss Menke and Miss Tiffany.

All of the colleges and studios are having their holiday vacation just now, and the week brought forth only one concert in addition to the usual Saturday evening Thomas Orchestra program.

Paloma and Karla Schramm, pianists, have returned from a tour in the North, having appeared with great success in St. Paul and Duluth. They will play on December 30 for the Farmington Society of Chicago; on January 5 in Indianapolis; January 11 in Belvidere, and will make their New York debut on January 16.

Frank Waller, pianist, and Paul Mackay, baritone, gave a joint recital in one of the fashionable homes on the South Side this week. Mr. Waller, who is organist at the Memorial Baptist Church, presented for the first time in Chicago Gerhe's "Shepherd's Vision" at his church, having the assistance of Elaine De Sellem, Lester Bartlett Jones and Paul Mackay.

Maurice Devries, of the Chicago Musical College faculty, is spending his holidays in Detroit, which was his home for several years prior to coming here. A. K. G.

## Columbus Music Club's Concert

COLUMBUS, Dec. 27.—At the Columbus Public Library, the Girls' Music Club gave an excellent program, the members appearing being Mabel Rathbun, pianist; Margaret Potts, Harriet Sturm, Mabel Kiner, Mary Howard, Margaret Underwood and Marcella Fay. Frances Fisher provided the accompaniments.

Mrs. Edward E. Fisher has accepted a position in Wesley Chapel as solo contralto. She has been nine years at King Avenue Methodist Church, and is a prominent member of the Women's Music Club.

H. B. S.

Chicago Girl to Make Début in Berlin  
BERLIN, Dec. 20.—Helen Allyn, of Chicago, will shortly make her début at the Opéra Comique, Berlin, in the triple rôle in "Hoffmann's Tales."

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## Songs of the "Bogey Man" and "Dodo" Awe and Delight Holiday Audience

### Kitty Cheatham Gives Another of Her Inimitable Recitals for Youngsters

Kitty Cheatham, at her holiday matinée on Monday, December 27, turned the stage of the Lyceum Theater, in New York, into a vision of delight, of which she was the center. Miss Cheatham is a mistress of the art of visualization. The opulence of Christmas decorations—trees, candles, festoons, flowers—which greeted the eye at the rise of the curtain brought cheer to the heart of every spectator, young and old. Grown-ups beamed approval, and children were less reserved in their expressions. Into this scene walked Miss Cheatham, gaily arrayed as a shepherdess, or a doll, or something. Her costume was so charmingly appropriate that one scarcely noticed it.

One who observes carefully Miss Cheatham's art will notice how strong is her visualizing faculty. The immobile splendors of the stage setting on Monday were as nothing to the *disease's* power of gesture, movement and pose. She creates an appropriate picture for every passing thought in her songs and recitations—sometimes by a characteristic attitude, sometimes by a mere motion of arm or hand, or by a smile.

In Miss Cheatham's art this appeal to the eye, which includes personal grace and beauty, is combined with a singing and speaking voice of much charm, a delicate wit—wild-flowers of satire—in her original prefaces to her songs, and, above all, with a spirit which can reveal with perfect sympathy that wonder-world which is the home of the child mind.

There were many children in the audience, and they kept up an occasionally audible running comment on the entertainment, at least when they weren't awed into silence by the "Bogey Man" or charmed into it by the "Dodo."

New on Miss Cheatham's programs were two numbers from Debussy's "Children's Corner," which the composer gave Miss Cheatham permission to adapt as she wished. She recited them some charming "prose pastels," while Flora MacDonald—who played all her accompaniments with sympathy and charm—played the "Little Shepherd" and the "Golliwogs' Cake Walk" on the piano. Five "Songs About Beasts," by H. Bell, music by Graham Pell, which



KITTY CHEATHAM

Miss Cheatham gave for the first time in America, proved as good an example of humor in musical symbolism as has been heard hereabout for some time. Other "first times" on the program—and they were all written for Miss Cheatham—were "When Christmas Came," Wilbur Nesbit; "The Doll's Wooing" and "The Song of Luddy Dudd," by Henry Hadley; and "The Sleepy Chilluns' Tune," by Marshall Bartholomew. Of these, "The Doll's Wooing" carried off the honors.

There were a number of old favorites, among them the "Wiggly Waggly Polliwog," who is excessively proud of his evolution into a frog; "Visitors," about the little boy who was trained to such politeness to his guests that he wished he was the visitor at somebody else's house; and that inimitable classic, "The Owl and the Pussy Cat," and others, and others still. The recital was a delight to the senses and a refreshment to the spirit, and was appreciated by a crowded house.

Miss Cheatham will give a second and last holiday matinée in the Lyceum Theater Monday afternoon, January 3.

of making his music illuminative of the drama is strikingly illustrated in many episodes of the opera; in the chorus of the first act where *Orpheus* laments at the grave of *Euridice*, and where the music is instinct with noble grief; in the second-act scene, wherein *Orpheus* enters into hades, seeking to bring back *Euridice*, and subdues the raging chorus of Furies to the magic of his song; and in the beatific strains accompanying the wanderings of the spirits of the blest through the Elysian fields.

The version employed at the Metropolitan preserves the spirit of the Gluck music faithfully, albeit with the substitution of some emendations suggested by Berlioz and Gevaert. The overture, which originally belonged to an earlier work of Gluck, who was himself in the habit of transposing airs from one of his operas to another, has been dropped. The old Berosni air inserted at the end of the first scene of the Paris production has been omitted, and the familiar "Divinities du Styx," from "Alceste," substituted; and, in the final act, an air from the composer's last work, "Paride ed Elena," has been introduced. All of these substitutions fit well into the scheme of the opera, however, and have been effectually welded into the score.

When "Orfeo" was produced in Paris, twelve years after it was first brought out in Vienna, the rôle of *Orpheus* was given to a tenor. Gluck wrote it originally for an alto, however, and this version has been generally maintained. The part has always been sung in this country by a woman.

Louise Homer sang it in the Metropolitan production, and made of the rôle the principal triumph of her career. Her *Orfeo* was lovely to look upon, and equally lovely in voice and action. It was a distinctly feminine characterization, of course, but it was molded along classic lines, with a true and noble sense of dignity and poetry. Her richly beautiful voice was employed with rare discretion and feeling.

The *Euridice* was Mme. Gadski, who sang with admirable taste and charm. Bella Alten did not rise to the occasion, either dramatically or vocally. Her conception of *Amor* being as of a slight variant of *Gretel*. Alma Gluck sang "E quest asilo" with beautiful expression, and performed admirably throughout as the *Omra Felice*.

Not by any means the least beautiful element of the whole beautiful performance was the stage pictures, which were a feast of harmonious colors. They delighted the eye, and at the same time they enhanced the atmosphere of the opera, and, lavish as they were, they were singularly and artistically appropriate in every detail. The first of the five pictures, representing a pine forest with a river beyond and *Euridice's* tomb in the foreground, was bewitching, and there was a proper suggestion of Doré in the scene in Hades with its rugged lines and lurid lights. The scene in the Elysian fields, with its delicate colors, that might have been painted by Alma Tadema, was radiantly beautiful, and in the same colorful mood was the Temple of Love in the last scene. In the dances Thamara de Swirsky distinguished herself by her grace, and the ballets in general were well managed.

A very large share of credit for the beauties of the production belongs to the Metropolitan management and to Mr. Toscanini, who conducted with reverent care and in the loftiest spirit of poetry. Probably no other conductor could have brought out so exquisitely the refinements of the score or so have infused the performance with vitality.

"Faust," with Caruso in the title rôle; Geraldine Farrar as Marguerite; Adamo Diduro as Mephistopheles; Dinh Gilly as Valentin; Rita Fornia as Siebel; Mme. Niessen-Stone as Martha, and Paul Anatian as Wagner, was the Metropolitan offering at the Christmas matinee. It was the season's first production of the Gounod opera at this house. Mr. Gilly sang for the first time here as Valentin and established his ability in the rôle. Miss Farrar did some excellent singing, in what is far from her most impressive rôle. Mr. Caruso sang mellifluously in a part in which he has steadily improved since he first undertook it, several seasons ago. Miss Fornia sang beautifully, and far outclassed the usual feminine Siebel in her acting. The other members of the cast did praiseworthy work.

The season's first performance of "Rigoletto" in New York was that of Christmas night at the Metropolitan. The audience was small. A new *Gilda* appeared in the person of Lydia Lipkowska, who added to the laurels she has gained in her other rôles. She sang as gracefully and effectively as always, and her youthful beauty was a joy to see. The music is well within the range of her high soprano, and her top notes elicited no little applause. Mr. Bonci was a finished artist, as always, as the Duke, and Mr. Amato, as the unhappy jester, acted with emotional fervor and sincerity, and sang with power and richness of

tone. Mr. de Segurola was an excellent *Sparafucile*.

"Madama Butterfly" was repeated Wednesday evening, December 22, with Emmy Destinn again an admirable *Cio-Cio-San*; Riccardo Martin a highly effective *Pinkerton*, and Pasquale Amato an admirable *Sharpless*.

Metana's opera, "The Bartered Bride," which had previously been given at the New Theater, was transferred to the Metropolitan for Christmas Eve. It was a happy choice for the occasion, the gay scenes and fascinating songs fitting well into the holiday spirit. Emmy Destinn was again the *Marie*.

The third performance of "Tristan und Isolde" at the Metropolitan took place Monday night, December 27, Olive Fremstad singing *Isolde* for the first time this season. Her splendid vocal and interpretive abilities nowhere shine more gloriously than in this rôle, and she sang it Monday with unsurpassed tenderness, grace and power. The excellent cast included Carl Burrian, Mme. Homer, Mr. Amato and Mr. Blass, Mr. Toscanini conducting with his usual brilliancy.

"Hänsel und Gretel" was sung again at the Metropolitan Tuesday afternoon, and drew another large attendance of children. Bella Alten sang *Gretel*, Marie Mattfield *Hänsel*, and Anna Meitschik was the *Witch*.

### CONGRESS NOW INTERESTED IN FEDERAL GRAND OPERA

**Washington "Society". Suggests That \$5,000 Be Appropriated Annually for a "President's Box"**

The New York Herald's Washington correspondent declares that Senators and Representatives who have not gone home for Christmas are stirred up over a suggestion that has come to Congress from society. Members of the latter body in the capital have long wanted a chance to go to grand opera, and they have concluded that it would be "just splendid" if Congress would help them.

Everything has been figured out. Congress is to be asked to add \$5,000 annually to the White House appropriation, to be spent for a "President's box" in an opera house which Oscar Hammerstein is thinking of building here.

Senator Borah, of Idaho, who heard of the movement to-day, showed great interest in it at once.

"Why," said he, without a twinkle in either eye, "that ought to go through Congress like a shot. In these days when we are lopping off \$100 a year clerks because they are not absolutely needed a mere \$5,000 a year for grand opera ought to be favored by everybody. I feel certain that the appropriations committees of both houses would lose all interest in everything else as soon as such a measure was referred to them."

"Will you introduce a bill to appropriate the money?" Mr. Borah was asked.

"Well, you see," replied the Senator with a smile, "I am pretty busy just now, and besides I would not want to deprive some other Senator of the chance to win society's everlasting gratitude."

"Do many other members of Congress feel the same way about it?" he was asked.

"Shouldn't be surprised," he replied.

### "The Messiah" by the New York Oratorio Society

The annual presentations of "The Messiah" were given by the New York Oratorio Society on Tuesday afternoon and Thursday evening. Mmes. Jomelli and Koenen, and Messrs. Shaw and Bispham were the soloists. The Thursday evening performance will be reviewed in next week's issue of MUSICAL AMERICA.

### Toronto Orchestra Establishes an Office

TORONTO, CAN., Dec. 27.—The Toronto Symphony Orchestra has found it necessary to open an office in the Colonial Building, No. 51 King street, west, owing to the increasing work of the business management. No change in the orchestra has occurred otherwise, but the necessity for permanent headquarters for this organization has long been apparent.

H. H. W.

### Paris Opera Strike Ended

PARIS, Dec. 28.—A strike of dancers in the opera ballet for higher wages was ended to-day by the promise of the directors to meet the majority of the claims set up by the women, who say that they only receive from \$20 to \$25 a month.

Christmas music was a feature at many New York hotels on Christmas eve. At the Astor the big new organ was brought into play and rolled out Christmas strains that sounded sonorously throughout the first floor.

## GLUCK'S "ORFEO" IS SPLENDIDLY REVIVED

### A Beautiful and Poetic Performance at Metropolitan—Louise Homer's Triumph

In many ways the most memorable event of the present operatic season in New York was the revival at the Metropolitan Opera House on Thursday evening, December 23, of Christoph Willibald Ritter von Gluck's century-and-a-half old opera, "Orfeo ed Euridice." Never in this country has the opera been given so impressive and artistic a production, even in its admirable performance at the Academy of Music in 1886, and never has a worthy and significant work been more worthily rescued from ill-deserved neglect.

"Orfeo," the oldest opera in current répertoire, was first performed in Vienna October 5, 1762. Gluck was a musical reformer, and, in his purpose to make opera dramatically musical rather than a mere vehicle for lyrical expression, was a pioneer in the movement that culminated in Wagner. "Orfeo" is Gluck's most distinguished and representative work, and its historical, as well as its intrinsic interest thus gives it a perennial claim to consideration.

The opera has had several previous productions in New York, though but one of serious moment, and it is the only one of its composer's works, which include "Arminia," "Iphigenia" and "Alceste," to have been sung in this country. Excerpts from "Alceste" have been performed at the music festivals in Cincinnati, but that is all.

"Orfeo" had its first New York performance May 25, 1863, at the Wintergarten. It was sung in English under the leadership of Carl Anschütz. On January 8, 1886, it was revived by the American Opera Com-

pany at the Academy of Music, again in English, and performed ten times, with three additional hearings in Brooklyn. Helene Hastreiter was the *Orpheus*, Emma Juck the *Euridice*, and Theodore Thomas the conductor. It is recorded of these representations that they observed the classic spirit of the opera and set forth its beauties of music and story with the finest effectiveness, and that the stage pictures and ballets were of the most admirable description.

Thereafter American revivals of the opera were of a kind that did not invite or receive popular approval. A shabby production was made December 30, 1891, by Abbey & Grau at the Metropolitan Opera House, with Giulia avogli as *Orfeo* and her sister, Sophia R. avogli, as *Euridice*. The opera was then given as a companion piece to "Cavalleria Rusticana." It was again revived for a single performance, December 12, 1893, with Mmes. Scalchi and Colombati as *Orfeo* and *Euridice*, respectively. This was even a worse performance, sung and staged in a fashion most unsympathetic, and given cursorily as a curtain raiser to "Pagliacci." On December 11, 1895, "Orfeo" was utilized as an incident to a first performance of Massenet's "Navarraise," and was sung by Marie Brema and Marie Engle in the two titular characters. Since then it has been allowed to rest in peace.

Doubtless, to present-day musical ears, attuned to intricacies of Strauss and Reger, and to present-day tastes, saturated with highly spiced and erotic narrations of modern opera, the archaic simplicity of "Orfeo" may fail somewhat of appeal. But none can deny the loftiness of the composer's ideal, the profound beauty of his music, and the simple and poetic effectiveness of his dramatic movement. The classic fable upon which the opera is based may not supply sufficient action, according to modern ideals, to furnish forth four acts of opera; nevertheless, there is much in "Orfeo" in a dramatic sense that is singularly moving, and over the whole opera there is a loveliness and purity of musical and artistic motive that finds reflection in every page of the text. Much of the music is ravishingly lovely, awakening the imagination and touching the emotions to their depths.

How well Gluck carried out his purpose

## LIZA LEHMANN, NOTED COMPOSER, ARRIVES IN NEW YORK FOR TOUR

**She Does Not Pretend to Be a Performer Like Mme. Chaminade—  
Will Make Her First Appearance in Boston on January 5**

Liza Lehmann, whom Jenny Lind once declared she would be happy to teach, who did study with Clara Schumann, and who has since become famous as the composer of "In a Persian Garden," "Nonsense Songs" from "Alice in Wonderland" and a great number of songs that have achieved popularity in the concert hall, arrived in this country for the first time on Friday last. After even a short time she seems to feel very sure that she is going to like America, but she has some strong objections to the journey across.

"I am such a wretched sailor," she said to one interviewer, "that I was not able to be on deck coming up the bay, but I managed to get a glimpse of the Statue of Liberty, and I think it is magnificent. What I have seen of New York in a few hours I like immensely. Do you know, it struck me as being very much like the Continent, much more Continental in aspect than it is English. And there is wonderful exhilaration in the air—I felt it immediately."

Mme. Lehmann is about to undertake a long tour, but said that she had no idea whereabouts her manager intended to take her. She is, as a matter of fact, to give her first concert in Boston on January 5, and shortly after that to appear in New York City. Naturally, "In a Persian Garden" will be one of her offerings most anxiously awaited. She has imported two artists herself—Albert Hole, "a dear little boy soprano," as the composer calls him, and Palgrave Turner, a contralto; Frederick Hastings, baritone, while a tenor and a basso have yet to be selected in this country.

Mme. Lehmann does not pretend to be a performer like her illustrious colleague, Mme. Chaminade, and she laughingly observed to one reporter, "If you should write about me will you not mention that



Liza Lehmann

I am not an admirable pianist like Mme. Chaminade? All I pretend to do is to suggest the meaning, the expression of my music with the accompaniments. You will hear lots of false notes when I play here."

Regarding her own compositions, she

says that she is at present working on some Breton folk songs and the settings of certain poems of Ossian. Her one light opera, "The Vicar of Wakefield," did not arouse a very great amount of popular favor because the London public seems to want more comedy than was supplied. Her own musical preferences, she informed one of her interviewers, "led her strongly to admire composers of the modern romantic school, among them Strauss, Borodine and Debussy." The winning simplicity of her own compositions, however, shows that she has known thoroughly how to preserve her own individuality.

## ARMY OFFICER BLOSSOMS FORTH AS A COMPOSER



Colonel Dieppe, a Belgian Army Officer Who Has Attained Prominence in Europe as a Composer

## NORIA SAVES THE DAY

### But She Has Her Troubles Substituting for Farrar in "Faust"

It looked for a long time as though there would be no performance of "Faust" by the Metropolitan Opera Company in Brooklyn Monday night, but Jane Noria's readiness for emergency saved the occasion. Geraldine Farrar had a cold, and informed the management in the afternoon that she could not sing. A search was promptly instituted for Miss Noria, who is familiar with the rôle of Marguerite, and she was located at 5:30. She had difficulty in finding her costumes and wigs, but finally started for Brooklyn at 7 o'clock.

At 8:30 o'clock Miss Noria had not arrived, but the first act was put on and a chorus girl took her place in the vision scene. It was not until after the curtain had fallen on the first act that Miss Noria, who had been blockaded on the snow-laden bridge, rushed to the theater and spent twenty exciting minutes getting into her costume and make-up. She effected her entrance in the garden scene without even a sign of delay.

### Ladies' Quartet Engagements

The Manhattan Ladies' Quartet, of which Louise Johnston is manager, announces several important dates beginning with January 8. The first of these will be at the Schoolmasters' Club in New York, and two days later, on the 10th, the organization will be heard with the Männerchor, of Utica, N. Y. On January 20 a second appearance will be made in New York City, at the Drugists' Reception.

### Julia Strakosch Engaged for Berlin Opera

Julia Strakosch, a young American singer, a pupil of Hattie Clapper Morris, of New York, who has sung with success in opera in London and on the Continent, has just been engaged for several performances at the Grand Opera in Berlin, Germany.

Wolf-Ferrari's new intermezzo in one act, "Susanna's Secret," has made a great success at the Munich Court Opera, where Felix Mottl prepared its première. It has only two solo rôles.

## WERRENRATH'S ACTIVITY

### Baritone Will Be Under Wolfsohn Management After January 1

First-class baritones, though not quite as rare as tenors, are no less in demand. If number and importance of engagements are any indications of the great merit of an artist, a glance at the long list of forthcoming appearances of Reinhard Werrenrath will serve to show what a splendid impression this young baritone has been creating wherever he has sung. During the past month he has been heard on no less than a half a dozen occasions, having taken part in presentations of Beethoven's Ninth Symphony and Handel's "Messiah," in Oberlin, O.; at a Lotus Club musicale and the Haarlem Philharmonic Society in this city; at a musicale in Montclair, N. J.; in a production of the "Redemption" by the Brooklyn Oratorio Society; and in recital of his own in Philadelphia. During the first three months of the coming year he will be heard even oftener. On January 8 he sings with the Rubinstein Club in New York City, while six days later he will give a recital in New Orleans. On February 15 he is to participate in a concert in Holyoke, Mass.; on the 24th, in a presentation of "Frith-

jof," by the Apollo Club of Pittsburgh, and on the next day he gives a recital in Derby, Conn. March 10 will find him in Ottawa, Canada, where he is to sing in the "Cross of Fire," while on the 18th he will be heard in Newark with the New York Symphony Orchestra. After the first of January Mr. Werrenrath is to be under the management of the Henry Wolfsohn Musical Bureau.

## MISS GARDEN'S DENIAL

### Story of Quarrel with Tetrazzini in Pittsburgh Not True, She Says

In a message received in New York from Cincinnati, Mary Garden has denied the statement made in Pittsburg that she quarreled with Mme. Tetrazzini while both were singing in the latter city just prior to Christmas. The story was to the effect that Mme. Tetrazzini refused to sing in "Lucia" because she had received less favorable press notices than Miss Garden, and that the quarrel ended in Miss Garden moving to another hotel.

Mme. Tetrazzini has also telegraphed an explanation that illness was the sole reason for her failure to sing at the performance in question.

## He Was Anticipating

Theodore Spiering, the violinist and concertmaster of the Philharmonic Orchestra, is fond of relating the story of a hempecked husband of one of his "forty-second" cousins. This gentleman was of the proverbial small size and courage as far as dealings with his Amazonian-like wife were concerned. It happened that both were invited to a dinner party. The arrangements were that hubby was to come home direct from the office, dress and follow his spouse to the scene of entertainment.

In the course of dressing he accidentally stumbled across a large box which he found to contain the black suit he hadn't seen for a year or more, and which his wife had told him had been lost or stolen. Thinking to delight her, he accordingly wore the new-found garments. On reaching the house his wife eyed him frigidly and without a trace of the joy he anticipated. She inquired instantly where he "got that suit." He explained, "After this," she said, in a voice whose crescendo took an F natural, "when I put things away leave them alone. I was saving that suit for your funeral." —New York Telegraph.

## A Present from "Carus"

Although Riccardo Martin, the Metropolitan's American tenor, was forced to spend Christmas and a part of the following day in bed because of a cold, his little daughter enabled him to bear his misfortunes with equanimity. The little girl, whose pet name is "Bige," meaning "baby," had her Christmas tree, and on it found a present that any girl might covet. It was a locket from Enrico Caruso, who is a close personal friend of Mr. Martin, and it was inscribed "To the little Bige, from Enrico Caruso."

Dr. Hans Richter will conduct the "Ring" cycle at the Paris Opéra next Spring.

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## MINISTERS FIGHT SUNDAY CONCERTS

### Indianapolis Symphony Orchestra Encounters Strong Opposition

INDIANAPOLIS, Dec. 25.—The Indianapolis Symphony Orchestra is at present feeling the strain of pressure created by varying opinions as to its stability and usefulness in connection with its Sunday concerts. The fact that the concerts were announced for Sunday afternoon, and that an actual Sunday performance was held, has aroused objections in certain quarters. Indianapolis has not entered the ranks of cities which tolerate the opening of theaters, holding of baseball games, etc., on Sunday, and the Ministerial Association looks upon the Sunday Symphony concert, laudable as it might be under other circumstances, as the establishment of a precedent which might lead to violations of the laws respecting the day of rest.

The decision to hold these concerts on Sunday afternoon is not, however, a wanton attempt at Sabbath desecration, as the ministers would imply, but is the result of much careful consideration of existing conditions. Sunday afternoon was chosen as the time for the concerts because, principally, of the fact that it is the only time when all the musicians can be assembled for the purpose. If they could be brought together at any other convenient time Sunday afternoon would not have been selected. The orchestra supporters maintain that the ministers forget that Sunday evening concerts might interfere to a much greater degree with their ideas for the proper observance of the Sabbath than concerts in the afternoon.

The Ministerial Association has appointed a standing committee to resist the efforts to continue the concerts on Sunday afternoons.

The next concert by the orchestra is announced for the afternoon of January 9, and it is the plan to have the concert take place on each Sunday afternoon after that date for a period of eighteen weeks, making twenty concerts in all. The entire program for the next concert has not been arranged, but it will include the Phantasie for Orchestra, "Romeo and Juliet," by Svendsen, for which many requests to repeat have been received from prominent musicians, as well as members of the orchestra.

For many weeks the chorus and orchestra of the Musikverein have been diligently rehearsing for their annual celebration of the advent of the new year. This celebration will include the production of "Erminie," and, judging from the success which has already attended the efforts of Alexander Ernestinoff, the director, the performance on New Year's Eve will doubtless be one of the best the Musikverein has ever attempted. The cast has been chosen from among the city's best singers, and the chorus has been selected from the large membership of both the male and female choruses of this organization.

Louis F. Haslinger, baritone, will be the principal soloist with the Männerchor at a splendid program to be given by that society at its last concert in 1909. The concert will be under the direction of Rudolph Heyne. The Männerchor will be assisted by Beiser's Orchestra.

Because he was without funds and a victim of lonesomeness, James B. Ferguson, a cornetist, of this city, attempted suicide by cutting his throat, and was found lying in his room early Christmas morning in a pool of blood. His wound will in all probability prove fatal. He is fifty-three years old.

G. R. E.

Lilli Lehmann is giving four song recitals again this season in Berlin.

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## St. Louis Museum of Fine Arts Buys New Portrait of Gerville-Réache as "Carmen"



Mme. Jeanne Gerville-Réache as "Carmen," from the Oil Portrait Painted by Irving R. Wiles

The portrait of Mme. Jeanne Gerville-Réache as Carmen, painted by Irving R. Wiles, and which attracted much attention at the Spring exhibition of the Academy, New York, last season, has been purchased by the St. Louis Museum of Fine Arts for its permanent collection.

The picture shows the singer in the costume she wears in the second act of the opera, a gorgeous affair in yellow and flame color, admirably suited to Mme. Réache's dark coloring. It was the artist's wife who first suggested the portrait to Mr. Wiles. Returning home after witnessing a performance of "Carmen" at the Manhattan, she said to her husband: "You would enjoy painting that singer; her coloring is wonderful." The following Sunday night Mme. Réache sang at the Manhattan

tan, and thither went Mr. Wiles, armed with a pair of strong opera glasses. He went, he saw, and returned home as enthusiastic over the painting possibilities of the contralto as his wife had expected. Through a friend the idea was broached to Mme. Réache, and she consented to pose for Mr. Wiles, and became as interested in the picture as he.

The main part of the gown is formed of a genuine Spanish shawl, of yellow crépe embroidered with colored flowers. Beneath this is the ruffled skirt of bright flame color, and the same colors are repeated in the flowers worn in the hair, also adorned with a huge Spanish comb.

"Aida" has been revived at the Paris Opéra, with Muratore as Radames.

## MENDELSSOHN BUST FOR CALVARY CHOIR

Statue of Composer Presented to  
New York Chorus Directed  
by E. M. Bowman

An admirable performance of the final part of Mendelssohn's "Elijah" was presented at Calvary Church, in New York, on Sunday evening, December 19. Myra French Kursteiner, soprano; Bessie Bowman Estey, contralto; E. Theodore Martin, tenor, and J. C. Judson Bushnell, basso, were the soloists, while the members of the Calvary Choir sang the choruses with splendid effect. So careful had been the training by their director, E. M. Bowman, that the rendering of the most complicated and difficult of the various choral passages was marked by the greatest smoothness of execution and beauty of tone.

Notably fine was the great ensemble, "Be Not Afraid," while the short responses to the words of the Queen were marked by great dramatic power in delivery. Indeed, throughout the entire evening the guiding hand of Mr. Bowman could easily be discerned. He is an exacting drillmaster, and his commanding skill at the organ was also in evidence on this occasion, when he played several separate numbers.

The work of the members of the Calvary Quartet also calls for the very highest praise. Gratifying was that of Bessie Bowman-Estey, whose rich, sonorous contralto delighted all hearers. The great air, "Hear Ye, Israel," is always a difficult test, but the singer acquitted herself triumphantly and sang it with skill.

At the conclusion of the oratorio Dr. J. Ackerman Coles unveiled a handsome monument of Mendelssohn in appreciation of the accomplishments of the choir and in commemoration of the hundredth anniversary of the composer.

The elaborate musical program presented at Calvary Baptist Church by the Calvary vested grand choir, solo quartet and chorus of 100 voices, under the direction of Mr. Bowman, on Sunday, December 26, consisted in the morning of the following numbers:

Choir Processional: "Angels, from the Realm of Glory," Smart's Doxology, "Joy to the World, the Lord is Come," Handel; Choral Anthem, "Messiah's Birth," Geibel; Gloria Patri, Greatorex; Anthem, "The Angel Gabriel," Stevenson; Prayer Antiphon, Bowman; Tenor and Contralto duet, "Chime, ye Bells of Christmas," Shelley; "Hark, the Herald Angels Sing," Mendelssohn; Sermon Topic, "God's Unspeakable Gift," Dr. MacArthur; Organ, "Pastoral Symphony," Handel; "Hallelujah! For the Lord Omnipotent Reigneth," Handel; Organ Postlude, Toccata in D Minor, Bach.

### CHORAL CLUB'S SECOND SEASON

Jamesburg Society Gives Christmas Concert with Well-Known Soloists

JAMESBURG, N. J., Dec. 27.—The first concert of the second season of the Jamesburg Choral Society took place on Wednesday evening, December 22. The assisting soloists were Florence Austin, violinist, and Harry Wieting, baritone.

Miss Austin played most brilliantly, and was recalled several times after each appearance, and was compelled to add extra numbers. Tonally and technically her playing was of the highest order, and she will undoubtedly be engaged for a return recital.

Mr. Wieting was especially successful in songs requiring a use of the *mezza voce*, though Sidney Homer's "Pauper's Drive" won as much applause as any selection on the program. He sang his several numbers in a most musicianly manner, and was given a cordial reception.

The chorus gave a miscellaneous program of Christmas carols and choruses, and did even better singing than at its concerts last season. A children's chorus of forty voices did some most attractive singing, and was made to repeat one of its selections.

The accompaniments were well played by Mary Davison and Marion Austin.



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## CIVILIZE THE AMERICAN COMMUNITY THROUGH MUSIC

President Harris of Northwestern University in Opening Address at Music Teachers' National Association  
Convention Makes Plea for Broader Culture in Colleges—Adolf Weidig Protests Against Sending  
Pupils Abroad Until They Are Matured—The Program of the Week

[By Telegraph to MUSICAL AMERICA from Leonard B. McWhood, special correspondent.]

EVANSTON, Ill., Dec 28.—The thirty-first annual convention of the Music Teachers' National Association was opened at the Northwestern University in Evanston, Ill., on Monday evening, December 27, with an excellent performance of Gabriel Pierné's mystery "The Children of Bethlehem," under the direction of Dean Peter C. Lutkin, of the Northwestern University School of Music. The choruses were sung by pupils from the Evanston public schools, and the solo parts by students from the local School of Music.

President Harris of the Northwestern University made the address of welcome, incidentally entering a strong plea for civilizing the American community through a musical education. A college degree, he declared, is incomplete unless it implies the inspiration to be derived from literature, art and music.

Harrison M. Wild, the Chicago choral director, presented an interesting paper dealing with the cultural value of vocal music, which is, to his opinion, more significant than instrumental music.

Adolf Weidig, of Chicago, offering an exhaustive and absorbing account of the present musical conditions in Germany, compared American music halls unfavorably with those abroad, and expressed the wish that a Carnégie might arise to supply suitable concert halls for this country. He stated, moreover, that the music of various nations is not being used abroad, and believed that America might be the crucible in which the music of the future will be produced. He also entered a strong protest against sending students abroad before they were matured.

The programs to be given during the remainder of the present week are as follows:

TUESDAY, DECEMBER 28.

(Music Hall—morning and afternoon)  
10:00—Formal Opening of the Sessions.  
Address of Welcome on behalf of the University, President Abram Winegardner Harris, LL.D.

10:30—"The Relation of Choral Music to General Musical Culture," Harrison M. Wild, Chicago, Ill.  
11:15—"Observations on Musical Life in Germany," Adolf Weidig, Chicago, Ill.

2:00—"The Muses and Culture," Nathaniel Rubinkam, Ph.D., University of Chicago.  
2:45—"Children's Choirs in the Non-Liturgical Church," illustrated by the Vested Choirs of the First Congregational Church, Chicago, H. Augustine Smith, Chicago, Ill.  
3:30—"Some General Observations about the Management of Church Music," Waldo S. Pratt, Hartford, Conn.  
4:00—Informal Conferences (First Sessions).  
Piano—Chairman, Ernest R. Kroeger, St. Louis. Topic: "Methods versus Method." Voice—Chairman, D. A. Clippinger, Chicago. Topics: "A Present Tendency in Vocal Teaching," by the Chairman; "Dictionary," by Shirley M. K. Gandell, Chicago. Public Schools—Chairman, C. A. Fullerton, Iowa State Teachers' College, Cedar Falls. Topics: "Voice-Training"; "The Musical Preparation of the Grade Teacher"; "The Music Section of the N. E. A.," by Mrs. Frances E. Clark, Milwaukee, Wis.

(Fisk Hall)  
7:45—"Certain Relative Values in Music," Peter C. Lutkin, Northwestern University.  
8:15—Concert by the A Cappella Choir of the School of Music, Northwestern University, P. C. Lutkin, Conductor.  
9:15—Reception tendered by the Art Guild of Northwestern University.

WEDNESDAY, DECEMBER 29  
(Music Hall—morning and afternoon)  
10:00—"Plain Song," Canon Charles Winfred Douglas, Fond du Lac, Wis.  
10:45—"A Plea for Distinctive Church Music," Walter Henry Hall, New York City.  
11:15—"The International Music Congress in Vienna (1909)," Albert A. Stanley, Ann Arbor, Mich.  
2:00—Informal Conferences (Second Sessions).  
Piano—Chairman, E. R. Kroeger. Topics: "Should Different Varieties of Touch Be Taught in the Early Grades?"; "Is It Essential for the Teacher to Play Over the Work in Hand before the Pupil begins Practice?"  
Voice—Chairman, D. A. Clippinger. Topics: "The Need of a Higher Musicianship among Vocal Teachers," by W. H. Pontius, Minneapolis, Minn.; "Vocal Music as a Factor in Social Development," by Alexander Henneman, St. Louis, Mo.  
3:30—Informal Conferences (continued).  
Harmony—Chairman, Francis L. York, Detroit. Topics to be announced.  
Public Schools—Chairman, C. A. Fullerton. Topics: "Courses in Musical Appreciation in Grammar and High Schools"; "How to Preserve and Develop Voices in the Public School"; "The High School Music

Curriculum," by Leo R. Lewis, Tufts College.  
4:30—Meeting of the International Music Society, American Section, Albert A. Stanley, President.

(Fisk Hall)  
7:45—President's Address, "Musicians and Musicianship," Rosseter G. Cole, Chicago, Ill.  
8:15—Organ Recital by George W. Andrews, Oberlin College.  
1. Prelude and Fugue in E minor (Wedge Fugue), Bach; Adagio molto in C (from Op. 137), Merkel; Meditation in A, No. 1, Guilmant.  
2. Sonata in D flat, Op. 154, Rheinberger. Phantasie. Pastorale  
Introduction and Fugue

3. Con Grazia (from Sonata No. 6, in B flat), Andrews; Piece Heroique, Franck; Cantilene (from Symphonie Romane); Widor; Allegretto (from Sonata in E flat minor), Parker; Jauchz, Erd und Himmel, Jubel! (Choral Prelude), Reger.

THURSDAY, DECEMBER 30

(Music Hall—morning and early afternoon)  
10:00—"Possibilities of Opera in America," Carlton Hackett, Chicago, Ill.  
10:45—"The Music Collection in Newberry Library, Chicago," William N. Carlton, Newberry Library.  
11:15—Annual Business Meeting.  
Reports of Secretary, Treasurer and Executive Committee.  
Election of three members of the Executive Committee for a term of three years, in place of Messrs. Foote, Morrison and Pratt, whose terms now expire.  
Other important business.

2:00—College and University Section. Chairman, H. Dike Sleeper, Smith College.  
Topics: "Practical Courses in Music as College Studies—(a) The Basis for Academic Credit; (b) The Emphasis in Instruction," Papers by Clarence G. Hamilton, Wellesley College; Elizabeth Bintiff, Ripon College; William F. Bentley, Knox College, and others.  
"Aesthetic Studies in the College," by Leonard B. McWhood, Columbia University.

(Fisk Hall)  
4:00—Chamber Music Recital by the Steindel Trio, Chicago.  
Piano—Mrs. Ella Dahl Rich, Violin—Hugo Kortschak, Cello—Bruno Steindel.  
1. Trio in B, Op. 8, Brahms.  
Allegro con brio Adagio  
Allegro molto (Scherzo)  
2. Sonata for Violin alone, Op. 91, No. 2, Reger.  
Allegro moderato Larghetto  
Vivacissimo

3. Ballade Op. 25, Cole; Scherzo (from Sonata for Piano and Cello), Dohnanyi.  
4. Trio (No. 2) in B flat, Op. 65, Foote  
Allegro comodo Andante espressivo  
Allegro

5:30—Close of the Sessions.

tion completed, and plans discussed until everything is in readiness to place before the public the programs in their entirety. Musicians are taking great interest in this work, as it will place Los Angeles on a par with the music festival cities of the East, and will show to the public at large that Southern California has something to offer besides climate and oranges.

A movement is already under way for a big music hall in a building to be constructed, which will combine the studio, concert hall and auditorium, built for such purposes on the lines of Carnegie Hall in New York.

Director Dupuy, of the Orpheus Club, a male organization of some eighty voices, taken from the younger element, is doing fine work. Their first concert, given on the fifth of December, was most successful. Two more concerts will be given, with local artists, before the season closes.

The first concert by the Los Angeles Center of American Music Society was a tremendous success. Two more concerts will be given, and already plans are being made for a local composers' night that will be a wonder when the names of the composers and their works are published.

### Rachmaninoff at the Metropolitan

Rachmaninoff's next New York appearance will be in the Metropolitan Opera House on Sunday evening, January 9, when, in addition to a number of solos, he is to play, by general request, the famous C Sharp Minor Prelude. For the first time a group of Rachmaninoff's songs will be heard in New York, for which the composer will play the accompaniments, the songs being sung by one of the Metropolitan stars.

### Mrs. Lathrop's Recital Announced

Mrs. Benjamin Lathrop, who was heard in New York in several recitals last Winter, will give another recital in Mendelssohn Hall on Monday afternoon, January 17, when she will present an unusually interesting program, ranging from old Italian arias of the seventeenth century to modern American compositions. Mrs. Lathrop has just returned from Europe, where she spent the Summer and Fall.

### Spiering to Give New York Recital

Theodore Spiering, the concertmeister of the New York Philharmonic Society, will give a violin recital in Mendelssohn Hall early in February.

### Troy to Hear Bertram Schwahn

Bertram Schwahn, the bass-baritone, is to sing in a recital with the Troy Vocal Society, Troy, N. Y., on January 12.

Regular monthly musicales are given at the Methodist Episcopal Church, Little Falls, N. J., of which the Rev. Frank L. Rhodes is pastor, and Warren N. Yates organist and choirmaster. These events take place on the first Sunday evening of every month from November to June, inclusive. The program for January 2 is as follows: Anthems by the choir, "Praise the Lord, O Jerusalem," Hall; "There Were Shepherds," Vincent; "O Little Town of Bethlehem," Niedlinger. Hallett Campbell, the Paterson, N. J., tenor, will be the visiting soloist.

Christmas praise service at the Woodland Avenue Presbyterian Church was held on the evening of December 26 in Cleveland, O. Music was furnished by the Bach Society, compositions by Dubois, Rogers, Lemare, Parker and Liszt being given.

## LOS ANGELES MUSIC AT ITS HEIGHT

Concerts and Recitals Follow Each Other in Quick Succession—  
Eastern Favorites Among the Artists

LOS ANGELES, Dec. 22.—The musical situation in Los Angeles is now at its height. Musical comedy apparently paved the way to something better. The advent of Fritz Scheff and the Ferris Hartmann Company acted as an impetus, both organizations playing to excellent business. The two symphony concerts, one on November 19 and the other December 10, introducing first Mme. Jeanne Jomelli as soloist and later George Hamlin, opened the most auspicious symphony year yet enjoyed by this musical organization. The season ticket sales this year ran more than \$2,000 ahead of any previous year, while the single seat sales for each event have increased proportionately.

The Great Philharmonic Course has become one of the big factors in the musical world of Los Angeles and Southern California. The series introduces this year

Mme. Jeanne Jomelli and Marie Nichols, George Hamlin, Mme. Marcella Sembrich, Fritz Kreisler, Mme. Schumann-Heink and Mme. Carreño, and practically the entire auditorium has already been sold to season ticket holders.

In addition to these artists Manager Behymer is exploiting Dr. Ludwig Wüllner, Mme. Frieda Langendorff, Myrtle Elvyn, Maud Powell, Tillie Koenen, the Damrosch Orchestra, the Flonzaley Quartet, and a music festival of great proportions in April. Dr. Wüllner's recent appearance in Los Angeles tested the capacity of Simpson's Auditorium, and Mme. Sembrich enjoyed two sold-out houses, with standing room at a premium, and over one hundred seats on the stage. Indications for a similar success for both Fritz Kreisler and Mme. Schumann-Heink are strong.

During November and December Bruce Gordon Kingsley has delivered lectures in the Auditorium on the subject of the grand operas with the interpretative recitals on the pipe organ. Of the local events a recital by Wenzel Kopta, the violinist, drew a creditable audience, and a recital by Jules Koopman, violinist, of London, England, and his brother, Maurice Koopman, served to introduce two talented musicians to the Los Angeles public.

Mme. Estelle Heartt-Dreyfus, assisted by Wenzel Kopta and Mrs. M. Hennion Robinson, gave to the school children a clever series of musical numbers constituting a program devoted to nature songs with explanatory talks on composers and compositions by the artist.

For the holidays several of the churches are putting on special features in oratorio and cantata numbers. The Gamut Club will give a Christmas Jinks to-morrow night in honor of Mme. Marcella Sembrich

and her company, Fritz Kreisler and wife, and the Ferris Hartmann Company.

The sister club, the Dominant, composed of the lady musicians of Los Angeles, gave their jinks at the Ebell Club House Tuesday afternoon, with Mme. Marcella Sembrich, Francis Rogers and Frank LaForge as guests of honor.

The first Kreisler recital takes place at Simpson's Auditorium December 30; Mme. Sembrich sings on the afternoon of December 24 for the school teachers of Southern California, 2,800 names having been registered already, and at least 3,300 acceptances will be received.

During January the musical season in Los Angeles is to be a busy one. The second Kreisler recital takes place Tuesday, January 4. On Monday, January 3, the Berkeley Glee Club entertains; on January 7, the third symphony concert, Arnold Krauss, violinist, as soloist. Georg Kruger, pianist, has an appearance on Monday, January 10; Mme. Langendorff sings at Simpson's on Tuesday, the 11th, and Mary LeGrand Reed has her first public recital on Friday, the 14th. Tuesday, the 18th, is devoted to Ignaz Jaroldi, the violinist, and Mme. Sembrich sings a farewell recital on Thursday, the 20th.

The Ellis Club, one of the best known of Southern California's male choruses, will be heard on Tuesday, the 25th, and Mme. Schumann-Heink sings her first concert on the night of the 27th, with a matinee following on the 29th.

In addition to these recital concerts, the municipal band plays three times weekly, and several smaller musical organizations are heard at the churches, Y. M. C. A. and public halls. The great musical interest now coming on is that for a musical festival to be given in Los Angeles the latter part of April. Committees have been formed, departments arranged, organiza-

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## "HOFFMANN" REVIVED AT THE MANHATTAN

Cavalieri a Shining Light in the Performance—Her Début as "Giulietta"

In the week concluding Tuesday night at the Manhattan Opera House there was one novelty only—Offenbach's "Les Contes d'Hoffmann." This was a novelty in New York for the regular season and, up to two seasons ago, was an entire novelty. Mr. Hammerstein has since made the opera so popular, however, that it has become a classic in his répertoire at the Manhattan. With a cast entirely reconstructed, so far as the women principals of the company were concerned, it was presented again at the Manhattan Christmas night. With Rénaud, Gilibert and Dalmorès in their accustomed characters, an excellent performance was assured, and, as a matter of fact, it is probable that the most successful performance of the opera ever given in Manhattan was that of Christmas night.

The *Giulietta* was Lina Cavalieri, who made her début in the rôle. She appeared in glittering raiment, wearing many diamonds, besides an immense crown, and chains that reached below her knees. It was a scintillant effect that she created and she sang the rôle in a manner that was an improvement over her predecessors, both in the matter of voice and action. She sang the barcarolle with taste and feeling. None could deny her beauty or the astonishing effect it produced in connection with her dazzling equipment of jewels. She was supremely handsome and sang better than she has many times before.

Mme. Trentini again doubled the rôles of *Olympia*, the doll, and *Antonie*. Her performance was excellent in both, and she was exquisite as the doll in the first act. Her vocal prowess was equal to all contingencies. Alice Gentle was a rather negative but pleasing *Nicklausse*.

Dalmores always sings the music of *Hoffmann* beautifully, and Christmas night made no exception. As for Mr. Rénaud in his characterization of the three malevolent characters of the drama, he was at his best, and more of praise could not easily be uttered. Mr. Gilibert was equally effective in his demonstration of the possibilities of the two parts of *Spalanzani* and *Grespel*. The rest of the cast was entirely efficient and de la Fuente conducted in the best of taste and discretion.

"Carmen" was twice given in the week at the Manhattan—on Friday night, Christmas eve, and again Monday night. Carasa sang the part of *Don Jose* Friday night for the first time since the preliminary season and proved pleasing in the rôle, though hardly the equal of Zenatello. Dramatically he was acceptable. M. Gilibert made his first appearance in this opera this season, and his *Dancaïd* was as admirable as would be expected of him. M. Laskin was the *Escamilio* Christmas eve and sang the Toreador song in a manner to gain applause. On Monday evening Zenatello was again in the cast. There was a new *Micaela* Christmas eve in the person of Mlle. Vicarino, who was hardly the equal of Mlle. Miranda. M. de la Fuente conducted both performances.

"Tosca," with Carmen Melis, was repeated at the matinée performance on Christmas Day, with Mr. Sammarco an able *Scarpia* and Carasa a capable *Cavaradossi*.

"Tannhäuser" in its repetition Wednesday evening, December 22, was sung again in French by the regular cast, including Mmes. Mazurin and Doria and MM. Zenatello and Rénaud. The performance was once more notable principally for the *Wolfram* of M. Rénaud. The *Venus* of Doria and the *Tannhäuser* of Zenatello also earned hearty applause, and Mme. Mazurin's *Elizabeth* contained much that was worthy of praise.

### Von Ende Pupil in Recital Series

A series of seven violin recitals will be given by Master Kotlarsky at the Von Ende Violin School, 58 West Ninetieth street, prior to his departure for Europe. At these he will be assisted by the Bach class and the violin choir, Mary Evans furnishing the piano accompaniments. The dates of these concerts are as follows: Sunday, January 2, at 3:30; Friday, January 7, at 8:30; Saturday, January 15, at 3:30; Thursday, January 20, at 8:30; Wednesday, January 26, at 8:30; Wednesday, February 2, at 8:30; Monday, February 7, at 8:30.

## UNIQUE HISTORICAL RECITALS BY CHARMING SASSARD SISTERS



VIRGINIE AND EUGENIE SASSARD

The Misses Sassard, Eugénie and Virginie, are to be in the Middle West during the months of January and February to meet their many engagements with clubs and musical societies.

In the East the work of these talented young ladies has met with flattering appreciation. In the majority of instances they furnish the entire program for an afternoon or evening concert, the wide scope and variety of their selections, and the deep insight of their interpretations, holding an audience thoroughly interested to the close.

While making a feature of ensemble work, each of these charming sisters has won recognition as a soloist as well. Miss Virginie has a lyric soprano voice which shows to excellent advantage in the old-time French, Italian and Spanish folk songs, of which she has a large répertoire, and Miss Eugénie possesses a contralto of much power and beauty. The two voices blend delightfully in en-

semble. Many of the ancient songs of France and Italy are arranged for two voices, duo singing having attained a considerable vogue during the sixteenth and seventeenth centuries. With the deep insight and thorough understanding of the spirit of the times when those melodies were composed, the Misses Sassard have arranged a series of programs which have proved a revelation to those who have heard them since their return this season.

Realizing the educational value of their work, many of the leading schools and musical societies have made a series of engagements with the Misses Sassard for their historical recitals, the program in each instance being devoted to the exposition of some one particular phase of song. Skilled linguists that they are, and having devoted much time to exhaustive research and study in Germany, France, Italy and Spain, the programs illustrating the growth of song in these

countries are made delightfully instructive, and the rare musical intelligence of their interpreters makes each song stand out as representative of the time treated of, and with an historical charm that cannot fail to appeal.

The Fortnightly Club, of Chicago, a literary organization, has engaged these talented young ladies for an evening of historical song. Usually a literary discussion occupies the meetings of this club, but in this, and in other meetings to follow, the work of the Misses Sassard is to form the basis of discussion. The Alumnae Club, of the same city, has also engaged their services for a similar recital, while Mrs. Milward Adams is to present them as the sole performers at a private musicale at the Auditorium very soon after the New Year. Besides these, there are many engagements of a like nature which will make this season a busy one for these singers of unique programs.

### MINNEAPOLIS "POP"

#### Director Oberhoffer's Sunday Concerts Attract Large Audiences

MINNEAPOLIS, Dec. 26.—The Sunday afternoon popular concerts given by the Minneapolis Symphony Orchestra maintain their popularity with Minneapolitans, and nearly every Sunday finds an audience that taxes the seating capacity of the Auditorium.

Emil Oberhoffer is especially happy in his program arrangements, and his selections, though always of high class, are within the appreciation and enjoyment of the average music-lover.

Carlo Fischer, the first cellist of the orchestra, was the soloist recently, and aroused the same enthusiasm which his artistic interpretations and beautiful tone always awaken.

Arthur Middleton was the soloist at the concert to-day, which is the closing concert of the first series. His big sonorous voice was heard to fine advantage, and the audience gave him several recalls.

Corinne Rider-Kelsey will be the soloist for the next concert.

E. B.

### Lull in Detroit Concerts

DETROIT, Dec. 24.—Christmas week has been quiet in the concert field and the schools, all the activity being in the churches, where elaborate programs have been arranged. The only recital of importance was given by the Detroit Philharmonic Club, with the assistance of Mrs. F. J. Maurice MacFarlane, contralto, and N. J. Corey, pianist, at the Church of Our Father, Tuesday evening. For holiday week it was well attended. The members of this quartet have been doing splendid work

this season, but they surpassed themselves at this concert, and were repeatedly encored after the new quintet by Mrs. Beach and the small numbers. Mr. Corey gave a good account of himself. Alyce Cullyford as accompanist did good work.

A number of Detroit musicians are in New York to spend Christmas week, to attend the opera and other musical affairs.

C. S.

### "MESSIAH" IN MINNEAPOLIS

#### Philharmonic Club Has Assistance of Well-Known Soloists

MINNEAPOLIS, Dec. 26.—The Philharmonic Club gave an exceptionally fine performance of the "Messiah" on Christmas night, before an audience which completely filled the Auditorium. Emil Oberhoffer conducted, and the Minneapolis Symphony Orchestra furnished the accompaniment, with Eulalie Chenevert at the organ.

The chorus sang with fine spirit and sympathetic understanding of both music and text.

The soloists were Mrs. Lucille Tewksbury, soprano; Alice Lakin, contralto; John B. Miller, tenor, and Arthur Middleton, bass. Each one proved more than satisfactory.

This will be the last concert the club will give this season. Next season an effort will be made to secure a guaranty for the club, placing it on a firm financial basis and making it a permanent feature of the music life of the city.

E. B.

Geneva is soon to hear Henri Février's "Monna Vanna." It has just made a pronounced success in Antwerp.

### MISCHA ELMAN HERE

#### Arrives in Distinguished Company for Tour with Boston Symphony

The presence of an unusually large galaxy of stars afforded pleasure to the passengers aboard the *Lusitania*, which docked in New York last Friday. Mischa Elman, Liza Lehmann, Albert Hole, the boy soprano, Sir Charles Wyndham and Mary Moore were some of the principal persons aboard, so the ship's concert proved to be a notable affair indeed.

Young Elman, who returns to this country for the second time, has played no less than 125 times in concert this year, and is said to have made \$100,000. He expressed himself as anxious to spend some of his time in composing, but has found that there is far more money to be made in playing. He gave his last concert on December 14, in Paris, leaving the same night for England on his way here. This was the conclusion of a three months' tour of Germany, France, Russia and England.

Elman comes to play a series of seventeen concerts with the Boston Symphony Orchestra in different cities, opening in Boston on January 7 and 8. His New York concerts with the orchestra will be given January 7 and 8, and his first recital in this city will be given in Carnegie Hall on the afternoon of January 19.

#### Boston Symphony Engages Berrick von Norden

Berrick von Norden, tenor, has been engaged by the Boston Symphony Orchestra as soloist for its performance of Beethoven's Ninth Symphony, in Symphony Hall, Boston, April 29 and 30. Max Fiedler will direct.



Pupils of Ada B. Williams, of Monroe, Wis., gave an interesting piano recital recently, the first public appearance of the students of this teacher.

Hendrika Troostywk, violinist, of New York, has been engaged for concerts in New Haven and Waterbury, Conn., for January 9 and 30.

Abel Godin, tenor, of the Opera Lyrique, of Paris, gave a song recital in Thompsonville, Conn., on the evening of December 23. Mr. Godin will remain in this country until Spring and will then return to Paris.

Elizabeth Robinson, supervisor of music in the public schools at Stevens Point, Wis., for the last four years, has resigned, to become associated with the public schools of Paris, Ill.

The Green Bay, Wis., Choral Society, which rendered "The Messiah" for the fourth time recently, is already at work on another oratorio, to be presented soon. It is Haydn's "The Seasons."

A program of ancient and modern Christmas music was given at the recital of the pupils of Mr. and Mrs. John William Hall, in the recital hall of the Musical Arts Building, St. Louis, on December 20.

M. Alexander Zukowsky, the Russian violinist, and Mme. Hanna Wolff, the Dutch pianist, recently gave a recital under auspices of the Apollo Club at Janesville, Wis., and won a great success.

Serena Scott Parmalee and Helen Gauntlet Williams, of New Haven, Conn., will give Percy MacKaye's "Jeanne d'Arc," with the musical setting arranged by Miss Williams, at Rutgers College, New Brunswick, N. J., on February 2.

Selma Mae Levinson, pianist, gave a recital at the Buckingham, St. Louis, on December 15, assisted by Katherine Warren, violinist; V. Lichtenstein, Mrs. M. G. Levinson and Mrs. W. H. Warren. Miss Levinson is but twelve years of age.

The Männerchor of Hartford, Conn., has elected the following officers to serve for the ensuing year: President, Carl Bilgenroth; vice-presidents, Charles Miller, L. A. Bartels; secretaries, Paul Grzywacz, John Fritze; treasurer, John Hofer.

Pupils of Ethel Abbott gave a recital in St. Helen's Hall, Portland, Ore., on December 9. Considerable talent was revealed by the participants, who played a program including numbers by Mozart, Schumann, Grieg, Rubinstein, Chopin and others.

"Idealized Dance Music" was the subject of the meeting of the Morning Etude Club of St. Louis, held at Becker's Hall on December 17. Besides a paper on the subject, read by Mrs. Mary Morrissey, compositions by Oleson, Poldini, Meyer-Helmund, Scharwenka, Kroeger and Liszt were rendered.

Piano pieces of Edward MacDowell and Ethelbert Nevin, and papers on the lives of these two American composers, furnished the program of the Unity Club of Chicopee, Mass., on Monday, December 20. The papers and music were given by Alice Blaisdell and Louise Bryant.

A service of sacred music was held in the Temple Beth-El, Detroit, Mich., on December 19, under the direction of Boris L. Ganapol, at which compositions by Mendelsohn, Buck, Rubinstein, Wieniawski, Tschaikowsky and Guilmant were well rendered by a large number of soloists.

The new Gaylord Memorial organ just installed in the First Congregational Church, Amherst, Mass., was recently dedicated. The musical portion of the program consisted of H. J. Stewart's "Nativity," which was rendered by the choir, and of solo numbers by Laura Kidder, pianist, and H. W. Kidder, violinist.

John Philip Sousa and his band appeared in concert in the Court Square Theater,

Springfield, Mass., on December 20, playing to a crowded house and being encored two and three times after each program number. The soloists were Frances and Grace Hoyt, sopranos; Florence Hardemann, violinist, and Herbert Clarke, cornetist.

The vocal and piano pupils of Alexander Henneman, of St. Louis, gave a recent recital which attracted much attention. Among those who participated were: Ethel Redden, Maybelle Sweeney, Nola Locke, Julia Jacks, Marie Cahill, William Langfels, Maurice Fulcher, Robert Bryden and Lillian Kuehner.

Herman Epstein has completed his course of five lecture-recitals in Wilmington, Del., which were attended by musical people of that city. Much enthusiasm and appreciation were shown, and another course is to be given just after the holidays, with the probability of still another series of five in the Spring.

M. H. McCormick, who has sung for twenty-eight years in choir work in Pittsburgh, celebrated the event Sunday at Holy Rosary Church, that city. Mr. McCormick, who resides at No. 6719 Kelly street, is a native of Ireland. He sang for eighteen years in St. Paul's Cathedral choir and later at the Sacred Heart Church.

John Cloud, the Indian bass tuba soloist, was featured at the last Sunday afternoon "pop" in West Side Turn Hall by the Milwaukee Orchestra, under the baton of Hugo Bach. He rose to his greatest art in a solo written expressly for him on the Bombardone Grande by Christopher Bach, the originator of this Winter popular series.

Robert L. Paul, organist and choirmaster of St. Pius Roman Catholic Church, Baltimore, has just published his new work, "O Salutaris Hostia." It is written for a baritone voice, with organ, and is modern in treatment. The work received its first public rendition Sunday night at St. Pius Church, with John Lyons as the baritone soloist.

Caroline Ewell, of No. 617 St. Paul street, Baltimore, gave a series of piano recitals in New York and Philadelphia last week, the principal one at Miss Spencer's school, in New York. Miss Ewell has held the Peabody teacher's certificate since 1904, and for the last two years has been studying privately under Emmanuel Wail, of the Peabody faculty.

For the special service in commemoration of Forefathers' Day, held at the New North Meeting House, Hingham, Mass., a week ago Sunday, a choir of male voices under the direction of Frank O. Nash took part. The program included Wagner's chorus of "Departing Pilgrim," an anthem by Kremser and a De Koven setting of the Kipling "Recessional."

A fine students' recital was given by the piano pupils of J. Henri Weinreich, director of the European Conservatory, Baltimore, last Tuesday evening at the conservatory. The participants were Roger Wooden, Mildred Ruth, Joseph Schreiber, John Rupp, Dorothy Parker, Ida Wirth, Lillian Boehl, Edna Fischer, Maud B. Webner, Edna Marburger and Miriam Klein.

An interesting students' recital was given at the Peabody Conservatory, Baltimore, Wednesday afternoon, by advanced piano students of Minna D. Hill and Ernest Hutcheson. The participants were Nettie Girsberg, Laura Hearn, Martha Nathanson, Lawrence Goodman and Frederika Peolman. The next students' recital will be given January 5.

The annual Christmas concert of the Smith College Glee Club took place on Saturday afternoon, December 18, in Assembly Hall, Northampton, Mass. Among those who participated in the program were the Misses Hazel Gleason, Elizabeth Wilbur, Nash, Spear, Ward, Burleigh, Brown, Wright, Havens, Grey and the Glee, Mandolin and Banjo clubs.

The St. Louis Rubinstein Club recently gave its regular monthly concert, at which

a program consisting almost entirely of modern music was rendered by the following performers: Marion Bergman, Camille Becker, Edna Parry, Mary McCausland, James J. Rohan, Allan Bacon, Adah A. Black, M. Teresa Finn, Rene Becker and A. I. Epstein.

The Cornell University Glee, Mandolin and Banjo Clubs sailed from New York on December 23, on the Savannah liner *Nacoochee*, for the South, where they will tour during the holidays. The club will go as far South as New Orleans and will return to this city on January 3. Elaborate concerts will be given on board steamer both going and returning.

The annual rendition of the "Messiah" at St. Thomas's Church, New York, took place on Sunday afternoon, December 19, at 4 P. M. Masters Edward Hausberg, Gustav Stahl, Frank Kirkpatrick and Messrs. Theodore van Yorx and Carl Dufft were the soloists, while a vested choir of fifty voices supplied the choruses. Will C. Macfarlane acted as organist and choirmaster.

The annual visit to Milwaukee of the University of Wisconsin glee, mandolin and banjo clubs during the week following Christmas Day, was made the occasion this year of the largest offering of the kind ever known here. The University of Michigan musical clubs were an added feature, and the combination was most successful. The concert was given in the Pabst Theater on December 27.

"American Composers" was the title of a paper read by Mrs. Ellie Lines Chapin at a meeting of the D. A. R. at the home of Mrs. Cephas Rogers, Meriden, Conn., on December 18. The paper was most comprehensive in character and was supplemented by a program containing compositions by MacDowell, Foote, Dudley Buck, De Koven, Nevin, Bartlett, Johns, Mason, Mrs. Beach and John Philip Sousa.

The Philharmonic Society of Appleton, Wis., a recent organization of the best musicians and vocalists of the Lawrence college town, has selected the cast for the presentation of the operetta, "H. M. S. Pinafore," to be given two nights in Appleton Theater during January. William W. Houston will sing the leading rôle. Maude Harwood will appear as *Hebe*. A Milwaukee orchestra will be engaged.

Within the space of one month Cincinnati will hear performances by three opera companies. During the early part of January the National Grand Opera Company will give a week's performances, and will be followed early in February by four performances by the Boston Opera Company. During the present week the Manhattan Opera Company has given several performances.

The Baltimore Music Club held its first meeting of the season Tuesday evening, at the residence of Mrs. William Donnell, No. 120 St. Paul street. The soloists were C. Bertram Peacock, baritone, and Barrington Branch, pianist. Mr. Peacock's numbers included two songs by Howard Brockway. The Music Club is composed of fifty members, and is managed by a committee of three, consisting of Doris Stewart, Elizabeth Tilghman and Roger Brooke Hopkins.

A concert was given last Sunday evening at the Victoria Theater, Baltimore, under the auspices of the Working Women's Educational Society. Selections were rendered by the Russian Quartet, composed of Harry Sokolow, Max Rosenstein, Israel Dorman and Joel Belov. There were solos by Alice Lang, contralto; Harry Feinsinger, baritone; Joel Belov, cello; Dr. J. Schwanenfeld, tenor; Jeannette Kann, soprano; Dr. Jacob Schumann, baritone.

An interesting program of Christmas music was given by Professor Harry B. Jepson, organist of Yale University, in Woolsey Hall, New Haven, on Monday. There was a big audience. Professor Jepson played Christmas Suite, op. 48, Mallin; Serenade, Miller; "March of the Magi Kings," Dubois; "Liebestod" from "Tristan and Isolde," Wagner; Fantasia ("A Storm"), Lemmens; Triumphal March, Hollins.

At Tompkins Avenue Baptist Church, Brooklyn, of which Clarence Eddy is organist and choirmaster, elaborate programs of Christmas music were given on Sunday afternoon and evening, December 26. Works by Handel, Dubois and C. B. Hawley were heard during the daytime services, while in the evening the program included compositions by Buck, Chadwick, Gade-Eddy, Irving, Spence and a number of seventeenth century Christmas hymns.

The Liszt Musical Society of St. Louis, an organization of the pupils of the Boed-

decker Conservatory, No. 2611 Park avenue, gave a concert at the school recently. The program was rendered by the following student-members: Pianists—Emily Boeddecker, Anthony H. Gertken, Nellie Flackmeier, Alma Fathman, Elvira Zimmerman, Edna Bemtz, Lillian Schmidt, Frank J. Gilk, Martha McIntyre, Augusta Boeke, Julia Schoelkopf; violinist—Lillian Blanchard.

Under the direction of Clemens Strassberger, head of the Strassberger Conservatory of Music of St. Louis, the pupils of the school gave four recitals, two at the North and two at the South Side school buildings, during the latter part of January. Edna M. Brakenhoff, Leota Kern, Annilil Hunting, Edna Peters, Elsie Follelius, Margarite Lutkewitte, Carrie Butler, Lottie Follenius, Anna Willers, Leona Krey, Norma Boehn-Voney, Rudolph Keczkries and Walter and Ralph Koering participated.

Milwaukee will take the first steps for arranging reception and entertainment for the thirty-third sängerfest of the North American Sängerbund, to be held in the new Auditorium in Milwaukee in 1911, at a meeting in this city on January 13. Charles G. Schmidt, of Cincinnati, O., national president, has called the meeting, and expects to be present. J. P. Frenzel, of Indianapolis, Ind., national treasurer, has been appointed chairman of the meeting, with Dr. John Moller, of Milwaukee, as recording secretary.

Edith Moxom Gray, pianist, of Seattle, will make several appearances in the near future. She will be the soloist with the Ralston Glee Club of Seattle on January 12 and with the Seattle Center of the American Music Society on January 13. At the latter concert she will play MacDowell's Celtic Sonata for the first time in Seattle. She will also be the soloist with the Seattle Symphony Orchestra, Henry Hadley, conductor, on January 16, when she will play, for the first time in Seattle, Chaminade's Concertstück, op. 40.

John McE. Ward gave an inaugural organ recital at St. Martin's Church, Philadelphia, on the evening of December 16, playing in excellent style a program including numbers by Grieg, Bach, Matthews, Buck, Rossini, and a number of others. On the 26th he was heard again at the third monthly musical service in St. Mark's Evangelical Lutheran Church, playing a number of solos in addition to the organ part in the cantata, "The Shepherd's Vision," by Horatio Parker.

An unusual number of organists in the Crescendo Club of Atlantic City, led the calendar committee to include an organ recital in its concerts. The organ at the First M. E. Church was secured and the program was prepared by Mrs. Adella French Parsons, organist of the First Methodist Church, and Jennie Jeffries, of St. Paul's. The choruses from Gounod's "Queen of the Night" and waltz song from "Faust" were given by women of the club. The men's chorus by the Mendelssohn Glee Club of Atlantic City sang "The Lost Chord." John S. Ingram directed the latter and Mrs. Charles E. Ulmer, superintendent of music in the public schools and president of the Crescendo Club, directed the women. The concert was given December 7.

Jacques Jacobs and his string orchestra have been imported from London by James B. Regan, of the Hotel Knickerbocker, in New York, to give a limited number of concerts in the Knickerbocker restaurant. At the first of these, given on Wednesday of last week, Caruso, who was lunching with M. Le Comte, was one of the most enthusiastic listeners, and at the close of the first number, the prelude to "Lohengrin," showed his appreciation by shouting "Bravo!" several times. Jacobs, who plays the violin as he leads, is an excellent musician and one of the best-known leaders in London. His engagement at the Knickerbocker is limited to a few concerts.

The Mendelssohn Choir, of Williamsburg, Mass., sang Handel's oratorio, "The Messiah," in the Congregational Church there December 16, and furnished an event of unusual interest in musical circles in northern Berkshire. The choir consisted of threescore of voices and was assisted by four prominent soloists from New York and Williamstown and the Williams College Orchestra. The soloists were Mrs. Edith Chapman Goold, soprano, of New York; John Young, tenor, of New York; Mrs. George E. Howes, alto, of Williamstown, and Royal F. Dadmun, baritone, of New York, formerly a Williamstown boy, who sings in the Washington Heights Baptist Church in New York. The organ accompanist was Gertrude Clark, organist of the Williamstown Congregational Church.

## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

*Arnaud, Germaine*—(First American Appearance) New Orleans, Jan. 7.

*Beebe, Carolyn*—Plaza Hotel, New York, Jan. 5.

*Belvoir, Avary*—Brooklyn, Jan. 27.

*Bowen, Frances Hewitt*—New York, Jan. 2.

Yonkers, N. Y., Jan. 8; New York, Jan. 23.

*Bron, Jascha*—Buffalo, Jan. 24.

*Busoni, Ferruccio*—New York, Jan. 6 and 7;

Brooklyn, Jan. 8; Minneapolis, Jan. 21; Milwaukee, Jan. 31.

*Carreno, Teresa*—Milwaukee, Jan. 6; Minneapolis, Jan. 7.

*David, Annie Louise*—Northampton, Mass., Jan. 12.

*De Moss, Mary Hissem*—Lancaster, Pa., Jan. 11;

Chillicothe, O., Jan. 27; Cincinnati, Jan. 28.

*Dethier, Edward*—Plaza Hotel, New York, Jan. 5.

*Dubinsky, V.*—Plainfield, N. J., Jan. 10; New York, Jan. 13.

*Elman, Mischa*—Boston, Jan. 7 and 8; Philadelphia, Jan. 10; Washington, Jan. 11; Baltimore, Jan. 12; New York, Jan. 13; Brooklyn, Jan. 14; New York, Jan. 15; Hartford, Conn., Jan. 17; Boston, Jan. 18; New York, Jan. 19; Cambridge, Mass., Jan. 20; New York, Jan. 23; Albany, Jan. 24; Worcester, Mass., Jan. 25; Chicago, Jan. 27; Kansas City, Jan. 28; Chicago, Jan. 29.

*Gebhard, Heinrich*—Pittsburgh, Jan. 7 and 8.

*Gorham, Margaret*—Gloucester, Mass., Jan. 12;

Hingham, Mass., Jan. 21.

*Grasse, Edain*—Baltimore, Jan. 14.

*Harris, George Jr.*—Boston, Jan. 8.

*Herites, Mary*—Brooklyn, Jan. 13.

*Hudson, Caroline*—Bridgeport, Conn., Jan. 12;

Savannah, Ga., Jan. 18; Macon, Ga., Jan. 19.

*Hutcheson, Ernest*—Baltimore, Jan. 7.

*Kefer, Paul*—Bridgeport, Conn., Jan. 12.

*Kreisler, Fritz*—Brooklyn, Jan. 27.

*Lehman, Mme.*—Louisville, Ky., Jan. 14.

*Mannes, Mr. and Mrs. David*—Stuyvesant Theater, New York, Jan. 16; Boston, Jan. 20.

*Miller, Christine*—Charleston, W. Va., Jan. 4.

*Morris, Rosine*—Baltimore, Jan. 14.

*Ormond, Lilla*—Brooklyn, Jan. 27; Boston, Jan. 31.

*Peppercorn, Gertrude*—Trenton, N. J., Jan. 6; New York, Jan. 8; Philadelphia, Jan. 9.

*Rachmaninoff, Sergei*—Metropolitan Opera House, New York, Jan. 9; Cincinnati, Jan. 21 and 22; New York, Jan. 27; Boston, Jan. 28 and 29.

*Samaroff, Olga*—Chicago, Jan. 1.

*Schramm, Paloma and Karla*—Indianapolis, Jan. 5.

*Surette, Thomas Whitney*—(Lecture Recital)—Brooklyn, Jan. 10, 13, 17, 24 and 31.

*Swift, Bertha Wesselhoeft*—Boston, Jan. 4; Foxboro, Mass., Jan. 18.

*Szumowska, Antoinette*—Boston, Jan. 8.

*Thompson, Edith*—Boston, Jan. 8; Burlington, Va., Jan. 14; Brooklyn, Jan. 20; Westerly, R. I., Jan. 25.

*Webber, Gisela*—Boston, Jan. 10.

*Wad, Emanuel*—Baltimore, Jan. 21.

*Weiss, Paul*—Baltimore, Jan. 28.

*Wirtz, Bart*—Baltimore, Jan. 28.

*Whitney, Myrose, U. Jr.*—Brooklyn, Jan. 13.

*Winkler, Leopold*—Reading, Pa., Jan. 13.

*Wüllner, Dr. Ludwig*—Colorado Springs, Colo., Jan. 3; Denver, Jan. 4; Cincinnati, Jan. 7 and 8; Columbus, O., Jan. 11.

## Orchestras, Quartets, Choruses, Etc.

*Boston Opera Company*—Pittsburg, week commencing Jan. 3; Chicago, 2 weeks, commencing Jan. 10; St. Louis, week commencing Jan. 24; Indianapolis, Jan. 31; Cincinnati, Feb. 1, 2 and 3; Springfield, Mass., Feb. 5.

*Boston Symphony Orchestra*—Boston, Jan. 1; Providence, R. I., Jan. 4; Boston, Jan. 7 and 8; Philadelphia, Jan. 10; Washington, Jan. 11; New York, Jan. 13; Brooklyn, Jan. 14; New York, Jan. 15; Hartford, Jan. 17; Bridgeport, Conn., Jan. 20; Boston, Jan. 21, 22, 25, 28 and 29; Buffalo, Jan. 31.

*Bostonia Sextette Club*—Boston, Jan. 2; Lawrenceville, N. J., Jan. 12.

*Cincinnati Symphony Orchestra*—Cincinnati, Jan. 7, 8, 21 and 22.

*Cleveland Mendelssohn Club*—Cleveland, Jan. 11.

*Hess-Schroeder Quartet*—Boston, Jan. 6 and 27.

*Flonzaley Quartet*—New York, Jan. 11; Boston, Jan. 13.

*King String Quartet*—Jamaica, Jan. 27.

*Kneisel Quartet*—New York, Jan. 4; Boston, Jan. 14; Brooklyn, Jan. 20; New York, Jan. 25.

*Longy Club*—Boston, Dec. 23.

*Manhattan Opera Company*—Washington, Jan. 10.

*Margulies Trio*—New York, Jan. 18.

*Mead Quartet, Olive*—Northampton, Mass., Jan. 12; New York, Jan. 13 and 21.

*Metropolitan Opera Company*—Boston, Jan. 10 to Jan. 15; week commencing March 28.

*Minneapolis Symphony Orchestra*—Minneapolis, Jan. 7 and 21.

*Mozart Society of New York*—Astor Hotel, New York, Jan. 1.

*People's Symphony Orchestra*—New York, Jan. 14.

*Philadelphia Orchestra*—Philadelphia, Jan. 1, 5, 7 and 10; Wilmington, Del., Jan. 12; Philadelphia, Jan. 14 and 15; Baltimore, Jan. 17; Washington, Jan. 18; Philadelphia, Jan. 19, 21, 22, 24, 28 and 29.

*Philharmonic Society*—New York, Jan. 6 and 7; Brooklyn, Jan. 8; New York, Jan. 14 and 16; Philadelphia, Jan. 17; New York, Jan. 20, 21 and 26; Brooklyn, Jan. 28.

*Philharmonic Trio*—Brooklyn, Jan. 22.

*Pittsburg Orchestra*—Pittsburg, Jan. 7 and 8.

*Reynolds Trio*—Gloucester, Mass., Jan. 12; Hingham, Mass., Jan. 21.

*Russian Symphony Orchestra*—New York, Jan. 27.

*Seattle Symphony Orchestra*—Seattle, Jan. 23.

*Symphony Society of New York*—New Theatre, New York, Jan. 2; Carnegie Hall, New York, Jan. 4; Detroit, Jan. 10; Brooklyn, Jan. 21; New York, Jan. 23, 25 and 30.

*Thomas Orchestra*—Chicago, Jan. 1.

*Volpe Symphony Orchestra*—New York, Jan. 8.

*Young People's Symphony Orchestra*—Brooklyn, Jan. 29.

by the music department of the Misses Eastman's School, in which the following pupils took part: Margaret P. Littlehales, Louise Ladue, Grace Overman, Catherine Lenihan, Ravida Ells, Constance Atwood, Rod, B. Dunlap, Elizabeth R. Porter, Julia Williamson, Eleanor Lenihan, Virginia A. Mullins and Agnes W. Hall. Under the direction of Mary Cryder there were several choruses, with Marion McFall as soloist.

Much interest has been manifested in the announcement by Mary Cryder of the appearance of Mme. Teresa Carreño, pianist, and Lillian Nordica, vocalist, in a joint recital just before the close of the year.

At the National Theater yesterday, Vessella and his Italian band of fifty musicians gave two concerts before appreciative audiences.

W. H.

Ernst Kraus, of the Berlin Royal Opera, recently won Munich's heart with his *Samson et Dalila* at the Court Opera. Felix Mottl revived the work especially for Kraus's guest engagement.



Mrs. Henry J. Wood

A cable received from London last week announced the death of Mrs. Henry J. Wood, wife of the well-known conductor, on December 20. Mrs. Wood was by birth a Russian, and was known as a skilled musician. She was the possessor of a beautiful and well-trained soprano voice, and during the past few years often sang in public. At the Promenade Concerts, held in Queen's Hall, London, under her husband's direction, she made a number of appearances last Summer, where her work met with considerable approval. She had also intended to participate in some of the music festivals. Mrs. Wood enjoyed great prominence in social as well as purely artistic circles.

Silvio Tanzi

FLORENCE, Dec. 18.—Signor Silvio Tanzi, the well-known composer, writer and critic, recently committed suicide in Milan. For many years he had been connected with the *Nuovo Giornale*, of Florence, as musical editor, while lately he had been active in the same capacity on the staff of *Il Secolo*, of Milan. For a considerable time threats of ruining his career had been reaching him from apparently unknown sources, and it is believed that, losing courage, he decided to put an end to his own existence.

*Carmen Melis Has an Opera Written Especially for Her*

[Continued from page 6.]

my favorite rôle, *Tosca*, at the opera in St. Petersburg, I was greeted after the performance by no less a personage than Sarah Bernhardt herself—it was she for whom Sardou had originally written the drama—who delighted me by saying that I seemed instinctively to have grasped her own interpretation of the unhappy Roman singer. Now, I may be accused of copying her own characterization, but the truth of the matter is that I had never seen her play it. No, I always decide on every detail of a rôle myself."

Carmen Melis does not confine herself to operatic work. She is a pianist of no mean ability, and delights in concert singing. Nevertheless, she has but little time for recreation, for, as she herself declares, "an artist's life demands sacrifices of all kinds, but such a life is its own reward."

"And now, before you leave, I shall present you with my picture in the opera of *'Thais'*—"

"And show you a little curiosity of which we are very proud," interpolated Signor Cariola. And, unwrapping a curious-looking object on a pedestal standing near the window, he exhibited a small unfinished statue which represented Madame as she appears in the first act of *"Tosca."* "It is the work of a dear friend of ours, Signor Ximenes, who, as you know, made the Verazano monument. It certainly is in a very crude condition as yet, but within two days it will be completed. The sculptor will be

here at five o'clock to continue his work on it."

"Carmen! Carmen! Do come here," called some feminine voices from within.

"Here I am," laughed Mme. Melis, as she hurried toward the door.

"One more question, Madame, if you will permit. Don't you sing *'Carmen'*?"

"Music too low for me! Isn't it a pity!" she laughed once more and disappeared.

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